JANUARY 5, 1942

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

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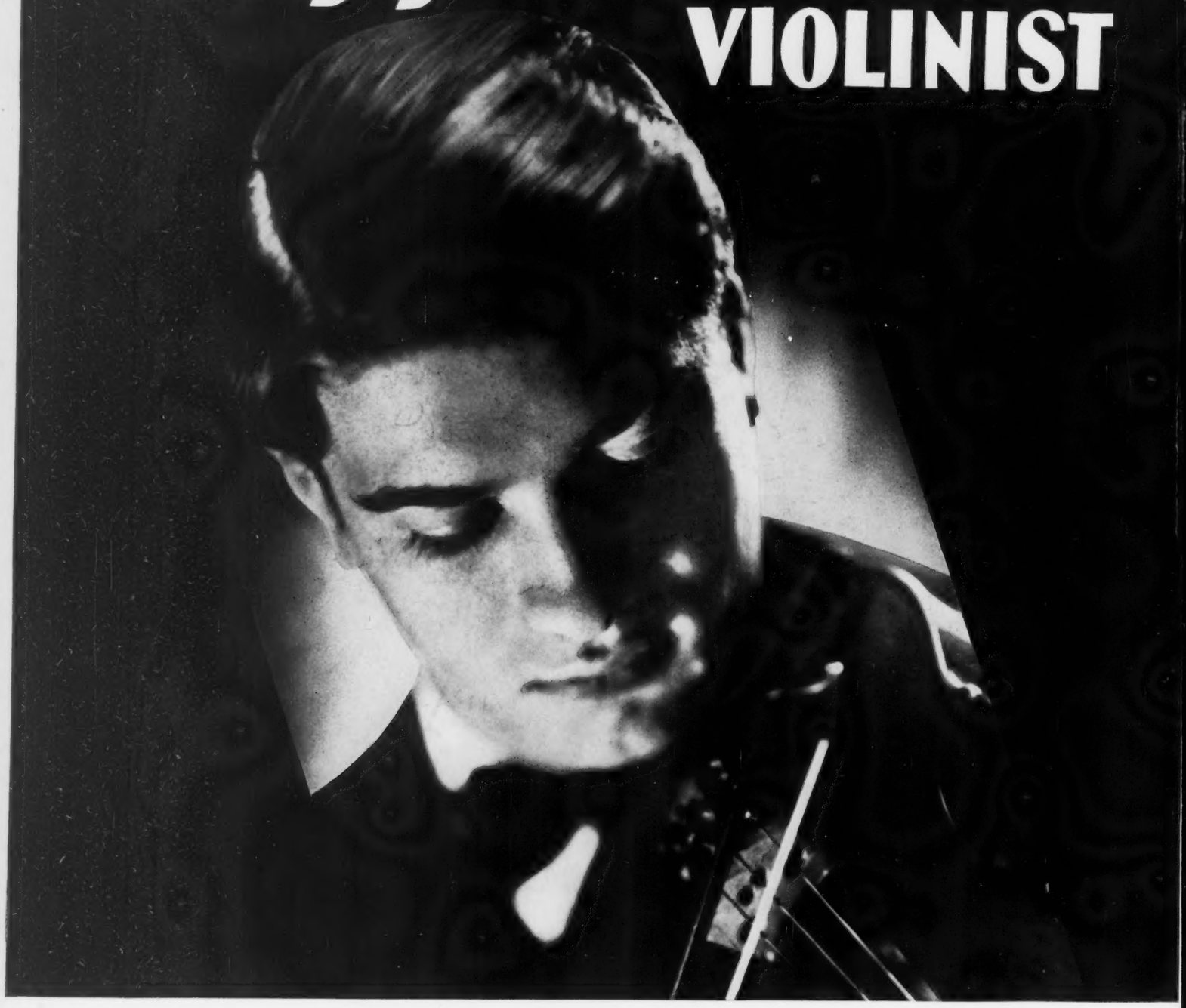

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Annual New York Success

Town Hall, December 21, 1941

BALLAD SINGERS GET WARM WELCOME

The American Ballad Singers gave their third Town Hall concert before a large audience that greeted them like old friends. The group sang with the communicative zest and the sense of humor it has shown in the past.

—New York Times

The American Ballad Singers, who specialize in American music, recitaled in a timely and interesting program in Town Hall. Work of the ensemble was excellent both as to freshness and musicianship of the voices, plus excellence of presentation as well as interest of program.

—Variety

Musical entertainment of an integratiating and unstandardized kind was provided last night by the American Ballad Singers. They combine an impression of freshness and spontaneity with notable musicianship and fidelity to pitch.

—New York Herald Tribune

Last night the American Ballad Singers won new friends. A capacity audience applauded their third annual concert. The program included folk songs that symbolize the spirit of America from the Revolutionary era down to the present.

—Brooklyn Eagle

One of the most successful concerts Town Hall has heard.

—P M

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MUSICAL COURIER

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Coming of War Acts As Spur To U. S. Music

Musicians Respond Quickly to New Conditions—Coast Continues Programs Despite Some Partial Blackouts

War's impact upon American musical life had one outstanding effect: artists, impresarios and managers of musicians and events were unanimous in stating that there will be more music-making, starting immediately, than ever before in the nation's history.

New York City during the Christmas holidays housed the annual conference of managers of seventeen major symphony orchestras. In addition, some thirty local managers spent the period there, mapping out plans for the 1942-43 schedule.

From the orchestral point of view, it was said that the forecast in the last issue of the Musical Courier that activities will not be affected is being borne out and that, after a temporary slump, due to the readjustment necessitated by the war, a definite upsurge may be anticipated.

The local managers of concerts, likewise, declared that the country will turn to music as never before and that music-making will again play an active part in morale building.

In a few minor cases cancellations were reported, but these were offset by such announcements as that of Mrs. Charles S. Guggenheimer, chairman of the Stadium Concerts, New York's summer music activity, that a gala program is being arranged to celebrate the Jubilee Season of these concerts. Hollywood, which has been blacked out, Washington and Cleveland are also arranging their summer schedules according to the managers of the orchestras concerned.

The orchestra managers also brought word of larger ticket sales already under way for next season. In the case of local concerts in the various centres throughout the country, bookings will be somewhat later than usual, according to those in charge, but no diminution or curtailment of concert courses is anticipated.

The orchestra managers were concerned more with the tax situation than with the actual schedule of events. War taxation is expected to affect the guarantors of the orchestra seasons. Larger income taxes, assessments for war purposes and similar taxes may reduce the sums usually available for orchestral concerts, they stated. On the other hand, with more money circulating, due to war industries, ticket sales, already increased, are expected to jump still further.

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ANNUAL BOOKING ISSUE

RESERVATION NOTICE

The Musical Courier's Annual Booking Issue, to be published as the first February number, will be strictly limited in size. Under no circumstances shall we permit the Booking Issue to exceed 144 pages, in conformity with our policy of providing a compact, readable, easy-to-handle annual reference issue.

To avoid repetition of our experience—we were obliged to decline many pages of advertising—may we urge you to make space reservations at once, by wire or letter?

Hollywood's Schedule Undisturbed; Chicago Opera Ends Successfully

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, Calif.

Hollywood and vicinity took the war blackouts fairly calmly insofar as musical patrons were concerned, and neither of the two we have had so far interfered with a music program. Concert attendance seemed little less than normal for a pre-Christmas season. No concerts have been cancelled, and all musical events will proceed as scheduled in the unanimous opinion of the various managers.

Bela Bartok, composer-pianist, played on Dec. 6 in Wilshire-Ebell Theatre in a program of his works, including transcriptions of Purcell, Rossi and Frescobaldi; Variations on an Hungarian folk tune; Petite Suite; Night Music; Mikrokosmos (excerpts); First Rondo; First Suite; Allegro Barbaro; and Kodaly's Transylvanian Folk Song and Epitaph.

Bartok played from the music, as interest centered in the compositions,

(*Please turn to page* 28)

By RENÉ DEVRIES

CHICAGO.—The Chicago Opera's five weeks' season closed as it had begun, brilliantly and with a surprising record of success both artistic and financial. The twenty-six performances were so well patronized that the Civic Opera House was sold out sixteen times and the other ten performances saw the theatre 90 per cent filled. In the past seven years attendance had averaged about 65 per cent and from a deficit of $125,000 sustained by the company in 1940, one of less than $20,000 was announced by Robert Hall McCormick, chairman of trustees.

That Fortune Gallo was able to accomplish all this in spite of the handicap of a late start (for it was not until August that the board of trustees decided to proceed with a regular season) speaks volumes for the acumen of the general manager, who has kept every promise to the public

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San Francisco Reports Boom For Orchestra

Records Are Broken When Throng Besieges Box Office for Concert in First Week of War

By ALFRED FRANKENSTEIN

PIERRE MONTEUX

SAN FRANCISCO. — The smell of black tar paper mingles with the odor of wreaths and fir trees in San Francisco this holiday season. In the ten days since the war began we have had three serious blackouts here. The town is under a permanent semi-blackout for the duration (street signs and illumination in store windows drastically cut down) and our musical life has been slightly upset. Some concerts have been postponed or cancelled during this first bewildering emergency period. Others have gone through on schedule. Some of these, small affairs, had bad audiences. The big concerts, however, have not suffered appreciably.

Symphony Concert Thronged

So far there has been no indication that important changes are contemplated, but there has been some talk of giving concerts either in the daytime or at an early evening hour.

It is significant, I think, that the concert by the San Francisco Symphony on the night of Dec. 16, with Paul Robeson as soloist, had an enormous and completely unprecedented box-office sale at the last minute. The start of the program was delayed nearly half an hour to accommodate the crowd at the ticket windows, and by

(*Please turn to page* 8)

WIDENING WORLD WAR SPURS OPERA ATTENDANCE IN U. S.

Oklahoma City audience of 5,500 hears The Barber of Seville, recently presented by the company under Charles L. Wagner's management, with Walther Ducloux as conductor.

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January 5, 1942
Sixty-Third Year

U. S. Music Life Takes Spurt at Impact of War

Portland Opera Defies Blackout

By DAVID L. PIPER

PORTLAND, ORE.—The Japanese descended upon Oahu without any regard for what effect the act might have upon cultural activities in the continental United States. And the effect of the act was considerable, insofar as it concerned the fortunes of the Portland Civic Opera Association, just rousing after a ten-year-long slumber. The association's production of The Beggar's Opera, in the Neighbors of Woodcraft Hall, on Dec. 9 and 10, was possibly the first ever staged in this country under wartime conditions.

Curtain time for the performance was advanced at short notice to conform with blackout regulations, and the performances themselves were given to relatively small audiences, while the overwhelming majority of the city's populace was sitting at home wondering if the audacious Japs actually would materialize overhead.

The production, even if one ignores the fact that it was staged under harrowing difficulties, was creditable indeed. The cast, made up entirely of Portland singers, included Laura E. Smith, Kathdeen Madsen, Patricia Simmons, Richard Sinclair, Robert Mills and Don Mayre. Alexander Oumansky was ballet master and Edouard Hurlimann musical director.

The blackouts have meanwhile been suspended and, war conditions otherwise permitting, the city's winter musical season will not be curtailed in any way. The Portland Philharmonic Orchestra will give six concerts in the Public Auditorium between Jan. 6 and April 7. Soloists engaged for the concerts are Heimo Haitto, violinist, Rudolph Ganz, Henri Arcand and Robert Stoltze, pianists. Boris Sirpo and Nicolai Malko will serve as guest conductors. Charles Lautrup has been reengaged as regular conductor of the orchestra.

In a statement released shortly after the outbreak of war, Marshall N. Dana, president of the Philharmonic Society, emphasized that the war only augments the need for the inspiration provided by good music, and that his organization has therefore no thought of curtailing its program for the season.

The Portland Junior Symphony Orchestra will go through with its current program, it is understood. The juniors' season opened in the Auditorium on Nov. 8, with Jacques Gershkovitch again wielding the baton.

The effect of the war on the activities of the city's major concert agency, the Ellison-White Bureau, will probably not be known for some time, as Frank E. Andrews, president of the bureau, was en route to New York when hostilities broke out. The bureau's next attraction, a concert by Jaroff's Don Cossacks on Jan. 11 will definitely be given unless expressly forbidden by official fiat.

Artists' Credentials Scrutinized

(*Continued from page 5*)

In some cases, personnel may also be affected. Many of the major orchestras are practically all-American in their personnel except for some individual cases. The round-up of enemy aliens, under the direction of the FBI, is continuing. Some musicians have been affected: many have been called for questioning and others have been held temporarily.

General Manager Edward Johnson of the Metropolitan Opera was called to Washington to discuss the personnel of his company. Others are expected to follow, but here also, it is said, the situation resolves itself into isolated cases.

The plea of Mayor F. H. LaGuardia, chairman of civilian defense, against unjust discrimination against persons of foreign birth, is taken as a warning to prevent any "witch-hunting."

Mr. LaGuardia pointed out that German and Italian aliens who did not have applications pending by Dec. 8 can become full citizens only after President Roosevelt has given consent but they are not barred from filling out preliminary application forms.

Artists who are American citizens, either by birth or naturalization are expected to be able to fulfill engagements although their departure and re-entry beyond the limits of American territory is expected to be dependent upon the attitude of the State Department.

Effect of the Draft

Extension of the age limits under which military service is now required is expected to have an important effect on music. From the standpoint of the colleges and conservatories as well as the private studios, this seemed indeterminate at the moment. Some colleges have announced the shortening of their courses, granting full credit and degrees despite this. The medical schools already have abbreviated their work and the arts schools, as in the last war, are already discussing taking similar action.

Summer schools may, to some extent, be affected this year as both students and instructors come under the draft requirements. College faculty members already are being quizzed as to their availability for war work in technical aspects. Others who saw service in the last war are being questioned as to the type of work they performed in line with the army's recent calling back for questioning all men who were in service in World War I.

Teachers conducting private studios are already feeling the effects of the draft, for their young students are of draft age. The teachers themselves also may be called upon for some sort of war service.

While in the East only warnings have been given as yet, on the Pacific Coast one city already has experienced actual war conditions. As related in the letter of the Musical Courier correspondent there, Portland, Ore., heard The Beggar's Opera on Dec. 9 and 10 despite a blackout. Other cities have also continued to present musical events.

In New York, the managements of both Carnegie Hall and Town Hall have received instructions from the police authorities as to carrying on and detailed plans have been worked out. Kenneth Klein, director of musical events at Town Hall has enlisted as an air warden. Mayor LaGuardia has signed a bill giving these wardens police power in an emergency and providing for penalties when their instructions are not carried out.

Manufacturers of musical instruments are watching the priorities lists as issued at Washington. Metals already are being banned. Motor travel may decrease.

Mr. Klein has notified all artists that under a new rental policy, Town Hall will refund their deposits if they are called into service and forced to cancel a scheduled recital. If blackouts should necessitate the abandonment of a performance, a subsequent recital may be given by the artist affected without additional charges.

Music Exchanged "Across Border"

Dallas Symphony Strengthens Mexico-U. S. Ties

DALLAS, TEX. — Within two hours after the first reports of Japan's attack on Hawaii and the Philippine Islands, Jacques Singer was giving the Dallas Symphony the downbeat on the concert long planned as a concrete expression of solidarity and understanding among the Americas. The program opened with the playing of the Mexican national anthem and the Star Spangled Banner and presented the United States premieres of three contemporary Mexican works, and the North American debut of Irma Gonzalez, soprano of the Mexican National Opera. Her list included the arias O Had I Jubal's Lyre from Handel's Joshua, and Voi che sapete from The Marriage of Figaro. For their first hearings in the United States she sang Revueltas' Siete Canciones Infantiles, and an Aleluya by Manuel Ponce, winning much applause.

A special guest at the concert was Jose Rolon, professor of composition of the Mexican National Conservatory of Music, whose tone poem, Zapotlan, given its first performance in the United States, and enthusiastically received, describes the nine days of festivities held by the people of Zapotlan each October honoring their patron saint, St. Joseph. Also programmed by Mr. Singer were Schubert's overture to Rosamunde, Prokofieff's Peter and the Wolf, with Louis Veda Quince as narrator, and The Arkansas Traveler in the transcription of Mark Phillips of the symphony personnel. The program closed with a repetition of the national anthem.

P. P.

Lewisohn Stadium Concerts Will Mark Silver Jubilee

The Stadium Concerts in New York will mark their Silver Jubilee Season next summer. According to an announcement by Mrs. Charles S. Guggenheimer, chairman, the season will open on June 18 and continue nightly for eight weeks. Mrs. Guggenheimer stated that "the Stadium Concerts were founded in 1918 primarily to help entertain soldiers and sailors and maintain civilian morale during the first world war, and it is particularly fitting that the organization during the present struggle make an effort greater than ever before to preserve art for the people, one of the basic issues at stake."

Tibbett Has Appendix Operation

Lawrence Tibbett underwent an emergency appendectomy at Doctors' Hospital, New York, on Dec. 22. The Metropolitan Opera baritone's condition after the operation was good.

Martin Added to Metropolitan Assistant Conductors

Thomas Philipp Martin, who made the English translation of Mozart's The Magic Flute, presented for the first time in this version at the Metropolitan Opera on Dec. 11, was appointed an assistant conductor of the company by General Manager Edward Johnson on the day before the premiere. Mr. Martin, a native of Vienna and a graduate of the Conservatory there, was associated with the Vienna Volksoper. In 1937-38 he toured the United States with the Salzburg International Opera Guild. Later he was affiliated with the St. Louis Grand Opera Association, the Chicago Opera Company, the Municipal Grand Opera of Puerto Rico and the Compania Internacional de Havana.

Photo by Verna Carlston Millan

ESTABLISHING INTER-AMERICAN TIES.

Jan Kiepura in Mexico City is greeted by a local boy during his recent all-hemisphere tour. This included opera performances and concerts from Canada to Latin America and conferences with government officials concerning facilities for Polish refugees. The operatic tenor is accompanied by his wife, Marta Eggerth, coloratura soprano, now under contract with MGM Pictures. Mr. Kiepura returns to New York for his recital on Jan. 31, after appearances with the Chicago Opera.

Metropolitan Opera

Mozart's Magic Flute Restored In New English Translation

By HERBERT F. PEYSER

HERBERT F. PEYSER

Nobody who witnessed the Metropolitan's revival after fifteen years of The Magic Flute the evening of Dec. 11 would have gathered from the size, applause and light-hearted attitude of the audience that a two-fold declaration of war had preceded the performance by only a few hours. That this Mozart restoration pleased the public almost as much as the earlier Figaro one was—to judge, at least, by the manifestations of the opening night—unquestionable. Better performances of the work in the same theatre in years gone by met with nothing like such an acclaim. But in the first place Mozart is a fashion today and, in the second, New York audiences are scarcely over-burdened at present with Magic Flute standards.

The opera was newly mounted, with costumes and scenery designed by Richard Rychtarik, and staged by Dr. Herbert Graf. It was done in English, in a translation by Ruth and Thomas P. Martin. Perhaps it would be more exact to say that it was done in several brands of English. The cast was presumably as good a one as the Metropolitan could assemble. Names like Alexander Kipnis, Charles Kullman, Friedrich Schorr, Jarmila Novotna, John Brownlee, Natalie Bodanya and Karl Laufkoetter studded the program. The Queen of the Night is always a special problem and the management endeavored to solve it by means of the Viennese soprano, Rosa Bok, who used to be Rose Book when I heard her in Prague. Best of all, it placed the direction of the revival in the magisterial hands of Bruno Walter, probably the best Magic Flute conductor ever heard in this city and, in good truth, the supreme inspiration of the whole. And the whole proved to be much better than its parts—even its essential ones. For Mr. Walter gave the Magic Flute those elements he brought to Don Giovanni and other operas he has conducted here—tempo, cohesion, vitality and a quality of ensemble.

New English Version

At this stage I should probably burst into paeans about the virtues of the new English translation, about the fresh enjoyment the audience obtained from understanding what it heard and therefore about the need of giving all operas in the tongue of the people. For this duty I lack both the space and the inclination. I will say, however, that this performance left my stout convictions regarding translated opera precisely where they were. I still insist that the game is not worth the candle. I still maintain (along with so tolerable an authority as Richard Strauss) that, even under the most favorable conditions, an audience will understand not more than fifty per cent, at the outside, of what it hears sung; and that the gain involved is a high price to pay for what the interpretation thereby loses in correctness of style, and in the character, and fundamental rhythm of the work.

The translation prepared by the Martins is neither the best nor the worst I have known. It is a pity they found it necessary to become the slaves of rhyme, for rhyming has forced them to certain artifices and circumlocutions much less satisfactory than literal translation would have been. Some passages are marred by an excess of consonants, others are decidedly weakened by an insufficiency of them. Yet despite various awkwardnesses and infelicities they have done a thankless job conscientiously and could have done it better still.

Performance Conscientious

I have heard Mr. Kipnis's Sarastro and Mr. Kullman's Tamino many times and have enjoyed them more than on this occasion. The former is a noble performance but Mr. Kipnis is not at ease singing English. Mr. Kullman has by now a tolerably sound conception of Tamino but in the picture aria and elsewhere I found his voice throaty. A really first rate performance was Mr. Schorr's, as the Speaker. John Brownlee, for all his hopping and skipping and the amusement his various sallies aroused, I thought utterly miscast in the part of Papageno, which he played along the lines of a music hall comedian, without any of the racy heartiness, warm relish and folk-like quality of this character, fathered by the traditional comic figures of the Viennese suburban theatre.

NADINE CONNER,

American soprano, made her Metropolitan Opera debut on Dec. 22 as Pamina in The Magic Flute.

Mme. Novotna's Pamina is touching and lovely to behold but nowhere is Mozart's seraphically lyric music a more cruel test than in a sustained cantabile, like the aria Ach, ich fühl's, which I have heard sung as it should be only by the late Emmy Destinn. This as well as many other pages taxed Mme. Novotna's technical resources severely. The newcomer, Rosa Bok, disposed of the two big arias of the Queen of the Night (particularly the

(*Please turn to page* 26)

Critical Fallacies Befog Mozart's Last Opera

By PAUL STEFAN

The resumption at the Metropolitan of The Magic Flute brought to the fore even ahead of the revival a whole row of commentators and numerous disquisitions on the work. Much was said that was correct, but also not a little that was wrong. It seems as if certain errors—for which the biographies and even the opera itself provide abundant opportunity—are scarcely to be eradicated. On the basis of searching studies underlying my book, The Magic Flute (available so far, unfortunately, only in German), I shall attempt in the following article to correct briefly, a few of the frequently recurring mistakes.

It has been claimed that Mozart composed the text of The Magic Flute placed before him in order to help the theatre director, Emanuel Schikaneder, whose enterprise was at that time ruined. That is wrong. When Schikaneder took over the Freihaus Theater in the Viennese suburb of Wieden, previously managed by his wife, it was to be sure, in a bad way. But when Schikaneder commissioned The Magic Flute of Mozart, he had long made good the damage and needed no help.

Neither is it true that the manager was able to build himself a new the-

(*Please turn to page* 13)

Prof. Dr. Paul Stefan, who came to America some months ago, lived for decades in Vienna and travelled extensively in Europe to review many of the most important musical events. He was one of the most widely read of the Viennese daily newspaper critics. For over twenty years, furthermore, he published the magazine Anbruch, which became an internationally recognized organ of contemporary music. He was also one of the founders of the International Society for Contemporary Music and professor at Max Reinhardt's Vienna theatrical school. Many of his writings in the daily Viennese press were directed against the so-called "art politics" of the Nazis, so he left Austria for Paris immediately after the Anschluss and became one of the program directors of the French State Radio. Upon the Nazi conquest of France he went to Portugal where, on a commission from the government, he wrote a book on Portuguese music. After his arrival in America an enlarged and revised version of his Dvorak biography was published in English. He is now working on a revision of his widely read biography of Schubert. Among his other works are a life of Toscanini and one of Gustav Mahler, issued in 1913. His other numerous writings include valuable monographs on Magic Flute and Don Juan.

PAUL STEFAN

Photo by Hanns Holdt

SWAN SONG: THE MAGIC FLUTE,

Temple Scene, as staged at the Munich Festival in 1939. The festival was interrupted by the outbreak of the war. The scenic designs were by Sievert, the staging by Hartmann, and the musical direction under Clemens Krauss.

'Golden Gate' City Normal Despite War

(Continued from page 5)

the time Pierre Monteux took up his stick there were more than 6,000 customers in the Civic Auditorium. In other words, people want music, but they are wary of buying tickets in advance in case they should be stuck in a blackout.

Before War Declaration

December 7, when the Hawaiian attack by the Japanese took place, seems many weeks ago. Four important series of concerts opened before that time. The San Francisco String Quartet gave its first concert of the season with a program of Beethoven, Dvorak and Brahms. The Composers' Forum began with an all-Bloch evening, of which a particular highlight was a splendid performance of The Voice in the Wilderness by Boris Blinder, first cellist of the San Francisco Symphony. The San Francisco Opera Company inaugurated its recital series for the year with one of the most magnificent recitals Yehudi Menuhin has ever given here. And the San Francisco Symphony Orchestra on Dec. 5 and 6 embarked on its 30th anniversary season.

Viennese Jamboree

The Symphony season was preceded by an amusing jamboree at the Civic Auditorium, which had been transformed for the occasion into a Viennese beer garden. The orchestra played music in keeping, the Katherine Dunham dancers strutted their excellent Negro folk stuff, and Brian Aherne genially recited Peter and the Wolf.

Two days before the incident at Pearl Harbor the Musical Association gave its first concert pair, with Monteux's greatest performance of the Eroica, a good interpretation of the Jupiter, and the finely satirical dances from William Walton's Façade.

Events since the 7th include an excellent recital by Jan Peerce on the Opera Company series, and two Symphony concerts. Miriam Solovieff made a hit playing Tchaikovsky's violin concerto with the orchestra. Monteux scored an enormous success with the first local presentation of Shostakovitch's fifth symphony.

The Robeson concert, first on the city-sponsored Art Commission series, involved the Ballad for Americans, the New World Symphony, and other things, among them the first performance of a zestful Prelude and Dance by Emanuel Leplin of San Francisco.

Other events worth talking about were a delightful performance of Mozart's little opera Bastien et Bastienne under the auspices of the San Francisco Conservatory, and a presentation of Messiah by the Pacific Philharmonic Chorus under Dr. David P. Unruh.

Sweeping Changes Foreseen

Make no doubt of it, ladies and gentlement of the musical profession, this war is going to cause serious and fundamental changes in the musical life of the country. This is not like the last war, when the fighting was 3,000 miles away and we had a patriotic sleigh-ride at home. This war is not going to be fought entirely on distant fronts. It is going to be fought right here.

Music will play an enormous part in the fighting, but it will not continue on a normal basis or anything like it. Music is and must be enlisted for the duration, as a great and important agency of civilian and military morale, but it must adjust itself to conditions of military necessity, and not all of those will be pleasant or convenient.

Hutcheson and Wagner Vacationing in Tampa

Dr. Ernest Hutcheson, president of the Juilliard School of Music and Oscar Wagner, dean of the Juilliard Graduate School are spending the Christmas vacation in Tampa, Fla.

PLANNING PRODUCTION OF VERDI'S LA TRAVIATA IN ENGLISH

for the fall tour of the National Grand Opera Company. Above, left to right, several of the principals with George D'Andria, artistic director (fourth from left), include Francisco Naya, tenor; Robert Shilton, baritone; Annamary Dickey, Ethelyne Holt and Barbara Thorne, sopranos, and Jess Walters, baritone. Below, Albert Morini, manager of the company, and Mr. D'Andria, its director, confer.

Seattle Continues Music Plans

By JOHN HOPPER

SEATTLE, WASH.—Despite the war, there seems to be little fear that the present plans for Seattle's music season will have to be materially changed. While everyone is preparing assiduously for taking care of blackout hours in the home, there is little planned change in the number or location of concerts, beyond possibly scheduling them for an hour so so earlier.

The Ladies Musical Club opened its current season by presenting Nathan Milstein, violinist in a remarkable recital, Dec. 9. Milstein played magnificently, with the assistance of Eugene Helmer at the piano. The concert was begun early, and played with very little intermission in order that the audience might be able to reach home in ample time for the 11 o'clock blackout.

Concert Plans Unchanged

Cecilia Schultz plans no change in her Greater Artist Series, which includes the following artists who have not yet appeared this season, Jose Iturbi, Feb. 13, Trapp Family Choir, Feb. 25, Helen Traubel, May 1, Littlefield Ballet, March 5, and Dorothy Maynor, April 17. She presented Yehudi Menuhin on Nov. 28. For this event the Auditorium was sold out.

The Ladies Musical Club will present Rudolph Serkin, Jan. 26, and Roland Hayes, March 24.

Most elaborate are the plans for the remainder of the Seattle Symphony season, including not only the two regular series of concerts, several children's concerts, a tour through Washington, Idaho, Oregon and into British Columbia, but an elaborate Mozart Festival for the last two weeks of February.

Beecham Hailed by Throngs

In the meantime, the second concert of the regular series of the Seattle Symphony Orchestra, under Sir Thomas Beecham, brought increasing tribute from public and press. The Brahms C minor Symphony, though somewhat rugged, was vitally done, with colors that have been lacking in the orchestra in the past few seasons. The patrons were enthusiastic beyond belief. Sir Thomas' musicianship and capability as a conductor are unsurpassed.

The first event in the "overflow" series, presented because the regular concerts had been so long sold out, found another crowded house. Not only those who failed to get tickets for the regular series, but those who did, all wanted to be present. At this concert, Betty Humby, English pianist, played the Mozart Concerto No. 24, in C minor, and was accorded many recalls. The rest of the program was of popular type, offering for the first time in Seattle the Symphony No. 3 of Boccherini, a work of not too great musical interest although charmingly played, and a Handel-Beecham suite, Origin of Design.

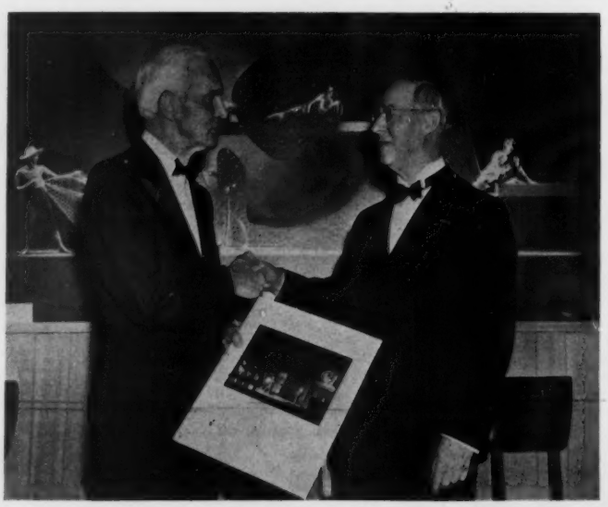
Francis Aranyi, the new concertmaster of the orchestra, who is also assistant conductor, was heard for his initial appearance in recital, at the Washington Athletic Club. He was cordially received. Practically the entire personnel of the Symphony attended.

Fray and Braggiotti were heard at the Moore Theatre. These duo-pianists are good showmen, if their arrangements were not always faithful to the works presented.

Youth Radio Program Given by Avis Bliven Charbonnel

Avis Bliven Charbonnel is giving a program, Youth on the Air, over WPRO on Thursday afternoons under the auspices of the Parents' League of Providence, R. I. The League is encouraging listening by parents and children together to selected programs.

Mme. Charbonnel will be heard with the Music Lovers Orchestral Society shortly in Beethoven's C minor piano concerto. The ensemble has added five brasses and an oboe, all played by men in service at Newport. She will play in the Dvorak Quintet this season with the Roth Quartet.



HON. FRANK L. POLK and DR. ERNEST HUTCHESON

at the exhibition of more than 400 original drawings and photographs of opera settings designed by Frederick J. Kiesler and his students in classes at the Juilliard School of Music during the past ten years. The collection was presented to the New York Public Library, of which Mr. Polk is president, by the Juilliard School of Music (Dr. Hutcheson, president) and has become part of the permanent theatre collection of the Library.

Princeton Festival Honors Mozart Anniversary

By JUDITH B. HELLER

PRINCETON, N. J. — A unique celebration of the 150th anniversary of Mozart's death took place between Dec. 2 and 10 at the Westminster Choir College at Princeton, headed by Dr. John Finley Williamson.

At the first concert, Dr. Paul Nettl, formerly of the University of Prague, now connected with the faculty of the College, spoke on "Mozart and the Western World," stressing the libertarian philosophic background of Mozart's music, the great gap that separates it from the prevailing theories of totalitarianism, and the composer's kinship with the democratic Western world.

The orchestra of the school, under the leadership of the gifted conductor and violinist, Sandor Salgo, played the overture to Mozart's La Clemenza di Tito and the rarely performed Serenade No. 4 (K. 203). Mr. Salgo as a conductor accomplishes wonders in his penetration of the spirit of the work to be performed and his no less meticulous instruction and guiding of every individual player. His readings were not only a unified and interesting whole, but dwelt lovingly on every delicate detail of the scores.

Williamson photo by Clearose Studio

THE WESTMINSTER CHOIR, and Dr. John Finley Williamson, its founder-conductor.

Huberman Is Soloist

The climax of the concert was the performance of the Violin Concerto No. 4 (K. 218) by Bronislaw Huberman, who had not played with an orchestra for almost two years. That he was glad to break his silence, to play with the orchestra of the Westminster Choir College, bears witness to the high qualities of this organization.

The virtuoso's great qualities of tone, technique and full understanding of the spiritual content of the work earned the enthusiastic applause of a large audience including many notables, not the least of these being Professor Albert Einstein.

The concert closed with the Ave Verum, which a famous conductor recently called the finest example in the great wealth of musical compositions. Sung by the Westminster Choir, it appealed as with "the tongues of angels."

On Dec. 3, there was a chamber music concert, at which the Westminster String Quartet played the "Hunting" Quartet. Messrs. Salgo, Antal, Harsanyi and Barati played splendidly and earned well-deserved applause.

Requiem Is Climax

With the performance of the Requiem under the leadership of the president of the College, Dr. Williamson, the music festival reached its highest point. A most impressive and deeply serious performance in the chapel of the University rose to heights of feeling and awe, particularly at the rendering of the glorious Dies Irae, that song of death written by the expiring composer.

The leader and conductor, the soloists, Lo Roan Hodapp, Elisabeth Krueger, Harold Hedgpeth, and John Baumgartner, as well as the choir, orchestra members and the organist, Dr. McCurdy, found in the awed silence of the hearers at the close of the work their true applause.

The festival ended with an exhibition of Mozartiana, consisting of rare autographs, first editions and representations of scenes from Mozart operas, which had been arranged by Dr. Paul Nettl under the sponsorship of the Metropolitan Opera Guild.

Mrs. O'Donell Hoover, Director of the Guild, spoke and Marcelle Denya, soprano, accompanied by Dr. Paul Berl, sang a number of Mozart songs with charming voice and delivery, after the Quartet had performed a Mozart Adagio. This formed a fitting close to a celebration rarely equalled for dignity and excellence of performance.

Middle West Audiences at Peak

Omaha Marks 10th Anniversary of Joslyn Memorial

OMAHA, NEBR.—An important event was the tenth anniversary celebration of the beautiful Joslyn Memorial, presented to the city by the late Mrs. Sarah Joslyn in memory of her husband and his interest in the arts. Among the musical features of the celebration was a brilliant organ concert by Claire Coci, who proved a visiting artist of the highest caliber. The Boys' Town Choir, Francis Schmitt, director, with Winifred Traynor Flanagan at the organ, presented Sunday Vespers.

Omaha's Tuesday Musical Club, including in its sold-out membership discriminating music-lovers, gave a tremendous ovation to John Charles Thomas at its opening program. He was recalled innumerable times. Carroll Hollister, accompanying, also won deserved acclaim. Hertha Glaz, contralto, with Gwendolyn Williams at the piano, was cordially received in her debut here at another concert.

The Matinee Musicale opened its series by presenting the Omaha Little Symphony, under Richard E. Duncan, at the Joslyn Memorial, with Tashamira, dancer, as the guest artist. Mr. Duncan chose Symphony No. 1 by Weber, for its first Omaha performance. Fantasy on a Western Folk Song by McKay and Fugato by McBride were American novelties. Tashamira interpreted three delightful numbers, including the White Peacock by Griffes. H. M. R.

Draper-Adler Duo Makes Bow in Carnegie Hall

Paul Draper, dancer and Larry Adler, harmonica virtuoso, made their New York bow as joint recitalists in Carnegie Hall on Dec. 28. The duo, under the management of the Metropolitan Musical Bureau, opened their tour in Philadelphia and have appeared in Richmond and Fredericksburg, Va., Maplewood, N. J., Battle Creek, Mich., Milwaukee and La Crosse, Wis., Minneapolis, Toronto and Bridgeport and Hartford, Conn. Their tour next season will be from coast to coast. Draper dances to music of Scarlatti, Handel, Bach, Mendelssohn, Paradies and Debussy. Adler, soloist with seven major orchestras during the past year, plays works of Bach, DeFalla, Kreisler, Granados, Ravel and Gershwin.

A PAINTER AND HIS SUBJECT IN HOLLYWOOD.

Left to right, Paul Robeson, baritone; Clara Rockmore, thereminist, who has appeared in a second coast-to-coast tour with the singer; Max Band, artist, who painted the picture at rear, using Miss Rockmore's face as one of the subjects; and Pierre Van Paessen, writer.

Winifred Christie in Series for British War Relief

Winifred Christie, pianist, will give a series of recitals in Washington, D. C., in January for the British War Relief Society. Miss Christie recently returned to New York from a two-year stay in South America and Mexico.

Halasz Conducts Chicago Opera

Laszlo Halasz, conductor-director of the St. Louis Grand Opera Association, conducted the Chicago Opera Company's performance of Falstaff, in English. The cast included John Charles Thomas, Hertha Glaz, Dusolina Giannini, Virginia Haskins and Felix Knight.

Hertha Glaz in Van Vactor Score

Hertha Glaz was soloist on Dec. 19 and 20 when Fabien Sevitzky conducted the Indianapolis Symphony Orchestra in the first hearings of Credo by David Van Vactor. The words are by Booth Tarkington.

BOSTON: Holiday Orchestra and Choral Lists And Noted Recitalists Are Welcomed

By MICHEL GIBSON

BOSTON. — The Boston Symphony Orchestra, Serge Koussevitzky, conductor; the Cecilia Society Chorus, and Antonio Brosa, violinist, were heard on Dec. 5 in an all-Mozart program including excerpts from the Requiem Mass, the Concerto for violin in D major, No. 4, and the Symphony in C major ("Jupiter").

This concert, commemorating the 150th anniversary of Mozart's death, demonstrated again the inimitable virtuosity of Koussevitzky and the Boston orchestra. Assisted by the Cecilia Society Chorus (well trained under Arthur Fiedler) the organization gave a deeply religious reading of the Requiem Mass excerpts, of which Dies Irae and Lacrimosa were outstanding.

The violin concerto, with Antonio Brosa soloist, met with fine success. If Mr. Brosa's interpretation was more in the chamber music player's style than that of the virtuoso, he nevertheless presented the delightful work in all its contrasting moods. He was given numerous recalls.

The highlight of the evening was the Jupiter Symphony. Here Koussevitzky and his men were at their best, revelling in the difficulties and brilliant passages with which the opus bristles and giving an almost unearthly beauty to the Andante Cantabile. The Allegro Molto was played with astonishing speed and elegance.

Young People's Concert

Another Boston Symphony Youth Concert, Wheeler Beckett, conductor, assisted by the Apollo Club of Boston, took place on Dec. 17 in Symphony Hall.

After a few apt remarks about the Leonore Overture, Mr. Beckett and his men gave an expert exposé of two excerpts from the Beethoven opera and continued with delightful readings of Gounod's ballet music, followed by the Soldiers Chorus, in which the Apollo Club (now under Beckett's direction) stole the show with its rousing singing. Cheers and shouts from the youngsters resulted in a repetition of the work. After the lovely Venusberg music, the Pilgrims' Chorus caused another ovation, and with the Blue Danube, sung in the original form as dedicated to the Vienna Men's Singing Club, a real demonstration was staged.

A feature of the concert was the award of four prizes (consisting of records) for the best essays on Tchaikovsky's Pathetique Symphony, played at the preceding seance. Winners were: Gloria Cutler, fifteen years old, first prize; Nancy Mercer, fifteen years old, second prize; Edward Proodian, sixteen years old, third prize; and Joan Bowers, ten years old, fourth prize.

Messiah by Handel and Haydn Group

Messiah was sung by the Handel and Haydn Society, Dr. Thompson Stone, conducting; soloists Lucia Graeser, soprano, Georgia Graves, contralto, Eugene Conley, tenor, Frederic Jenks, bass, on Dec. 14.

This was the 174th performance of Handel's masterpiece by the venerable society. Taken as a whole, it was a praiseworthy one, although in many places rather perfunctory. With the exception of Frederic Jencks, whose interpretations were vocally and stylistically superior, the soloists were at times overwhelmed by the heavy orchestral accompaniment. The chorus, obviously at home in this oratorio, did its best singing in And the Glory of the Lord and the rousing Hallelujah chorus. Dr. Stone's capable musicianship and incisive conducting were appreciated.

Traubel in Boston Debut

Helen Traubel, soprano, sang on Dec. 3 at Hotel Statler Ballroom.

Miss Traubel's voice, with its ringing Wagnerian quality, subtly shaded middle register, and exquisite pianissimo, was particularly suited to the opening portion of her program, of which Schubert's Seligkeit, Beethoven's Ich liebe dich and Strauss' Ruhe, meine Seele were memorable. Encores were Japanese Death Song, Strauss' Devotion, and an aria from Walküre.

Coenrad Bos's accompaniments were excellent to a degree, and his playing of Rachmaninoff and Mendelssohn solos was warmly appreciated.

Kerstin Thorborg, contralto, gave a recital on Dec. 7 in Jordan Hall. After Bach and Handel, she gave exquisite interpretations of the all-too-short Lieder portion of her program, with three Wolf songs as encores. In the list by Scandinavian composers, Mme. Thorborg disclosed her warm voice and vocal technic to advantage. Numerous encores were given. George Schick's fine accompaniments were a notable feature.

Trapp Family in 3 Concerts

The Trapp Family gave a series of three performances at Jordan Hall, each seance to capacity audiences, and each program a rare musical treat. Drawing from the inexhaustible store of church, folk, and popular music, this amazing family gave a wide variety of expression and beauty to their programs. The third concert was largely a Christmas program, in which Baroness von Trapp acted as mistress of ceremonies, describing Austrian customs. The audiences were enchanted with the Trapps, who contributed one of the most refreshing entertainments of the season.

Rudolf Serkin, pianist, played on Dec. 11 at Jordan Hall, in a program listing Fantasy and Fugue in C major, by Mozart; "Moonlight" Sonata of Beethoven; Symphonic Etudes by Schumann; Three Pieces from My Diary, of Reger; Rondo Capriccioso by Mendelssohn; Barcarolle and Etudes, op. 25, Nos. 9, 10, 11, by Chopin.

A sold-out house welcomed this brilliant pianist, kept him busy answering recalls, and obliged him to add many encores. Serkin's outstanding achievement was his playing of the Schumann work, replete with brio, virtuosity of superior grade, and rich tone color. In the Mozart and Beethoven he was less interesting, perhaps because of his impetuous pedaling and sense of hurry.

Ernst Levy, pianist, played on Dec. 3 in Brown Hall of the New England Conservatory. His list included the "Appassionata" Sonata by Beethoven; groups by Liszt and Debussy; Prélude, Choral et Fugue by Franck, and Sonata, Op. 111, by Beethoven, the summit in an evening of unusual interest.

George Chavchavadze, pianist, was heard on Dec. 8 in Jordan Hall, in works of Rameau, Beethoven, Liszt, Medtner, Shostakovitch, Prokofieff and Chopin.

Chavchavadze is evidently a past master in the art of piano mechanism, as he encountered no apparent difficulty in his valued list. He gave much pleasure, especially in the last half of the program. His Medtner and Prokofieff were highly amusing, and the Chopin group was played poetically. The large audience recalled the personable young artist throughout the evening.

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Beryl Rubinstein Works Heard at Juilliard Graduate School

Compositions of Beryl Rubinstein were presented on Dec. 8 at the Juilliard Graduate School. Betty Meyne and Walter Schoeneweis, pianists, both students, played the C major concerto and a sonatine and suite for two pianos.

Participating in a student recital on Dec. 9 at the school were Jack Chaikin, Eleanor Gough, Arthur Marcus and Paule Bailly, pianists; Carol Brice, soprano; and Herbert Blayman, clarinetist.

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Native Soloists with Orchestras in N. Y.

By HERBERT F. PEYSER

Philharmonic-Symphony Society, conductor Artur Rodzinski, Carnegie Hall, Dec. 14 (A). Soloist, Carroll Glenn, violinist. Program: Overture to Euryanthe, Weber; Violin Concerto, Sibelius; Suite from the Ballet, Filling Station, Virgil Thomson; Till Eulenspiegel, Richard Strauss.

Miss Carroll Glenn, winner of this year's Schubert Memorial award, is unquestionably a gifted violinist, of sound musicianship and artistic seriousness. At its best her tone is a fine one and she is well schooled. In some ways I should have preferred to hear her in another concerto than that of Sibelius, splendid a thing as it is. As a means of exhibiting a new artist's powers it is not as grateful as some of the better-known specimens of the literature and certain of its troublesome technical hurdles Miss Glenn, for all her excellent equipment, did not always overcome with entire success.

The novelty of the day was the suite which Virgil Thomson made from his ballet Filling Station, danced in 1938. Mr. Thomson, describing his music, calls the musical material of the work "common as Dick's hatband." Perhaps he is right, but at a first hearing I found the Suite more amusing, with its homespun tunes and its straightforward instrumentation, than that symphony of his we heard recently.

Maynor with Philadelphians

Philadelphia Orchestra, conductor Eugene Ormandy, Carnegie Hall, Dec. 16 (E). Soloist, Dorothy Maynor, soprano. Program: Toccata, Adagio and Fugue in C, Bach-Ormandy; Ach, ich fuhl's, from The Magic Flute, Mozart; V'adoro pupille, from Julius Caesar, Handel; Three Pieces for Orchestra, Roy Harris; Abscheulicher, from Fidelio, Beethoven; Symphony No. 2, Sibelius.

This was, somehow, not an enlivening concert, though the orchestra played according to the best Philadelphia traditions. For one thing, until the Sibelius symphony was reached the program seemed scrappy and out of balance. I am becoming heartily sick of all these Bach transcriptions by Tom, Dick and Harry, defended on the plea that Bach also did a great amount of transcribing, and most of them, for better or worse, chiefly exercises in orchestral virtuosity. The truth is that nine out of ten are immeasurably inferior to the original and nearly all of them end by sounding alike.

The first of Mr. Harris's extracts from his Folk Song Symphony was done here by Mr. Stokowski earlier in the season. I thought I might like it better in something like its proper context, yet I found it just as insubstantial a thing on a second hearing, combined with another slight movement called Dance Tunes for Full Orchestra and a so-called Evening Piece the composer wrote to connect the two. Such music does not stand up, cheek by jowl with Bach, Beethoven and Sibelius.

Lilli Lehmann used to say that a singer unable to move an audience to tears with Pamina's Ach, ich fühl's was not worth her salt. Miss Maynor sang it with lovely tone and some beautiful phrasings but hardly more than skimmed the surface of the music. Her adventures with Fidelio's great Abscheulicher scena were in some ways better than I had expected. She had evidently worked hard and sincerely at it. Yet her suave, lyric tones simply have not the punch and the impact for this tremendous page and its dramatic demands are wholly beyond her depth.

Rachmaninoff Plays His Concerto

Philharmonic-Symphony Society, Conductor, Dimitri Mitropoulos. Carnegie Hall, Dec. 18 (E). Soloist, Sergei Rachmaninoff, pianist. Program: Grand Fugue in B flat, op. 133, Beethoven (arr. Weingartner); concerto in C minor, Rachmaninoff; Symphony in A minor, Rachmaninoff.

As Sieglinde says: "*Gäste kamen und Gäste gingen!*" The Philharmonic-Symphony guest who came just before Christmas (on Dec. 18, to be exact) was Dimitri Mitropoulos, of Greece and Minneapolis, who had also guested with the orchestra last season. It is anyone's guess, of course, whether the great audience which filled Carnegie Hall was the more attracted by the conductor or the piano soloist, who was incidentally the composer of two thirds of the program. In any case applause ran riot most of the evening and Mr. Rachmaninoff, after playing his second concerto, reaped the whirlwind. The only thing which seemed not greatly to excite the crowd was by far the best music of the evening, Beethoven's Grosse Fuge as multiplied for strings by Felix Weingartner.

Mr. Rachmaninoff's most fimiliar concerto sounded cloyingly sentimental and even a little trivial on the heels of Beethoven at his most monumental. It is no new story that the concerto is too heavily orchestrated and that there are many moments when the pianist is more seen than heard. I recall performances by the composer which I have liked better than this one. It was sweeping and grandiose playing, to be sure, but sometimes hard and the saturnine Mr. Rachmaninoff appeared to be in one of those capricious moods of his which impel him to do certain arbitrary things not every conductor expects—even if a Mitropoulos is alert to any emergency.

The comparatively new Third Symphony had never yet been played by the Philharmonic. I do not imagine this long-winded and noisy opus will become as popular an item of the répertoire as some other Rachmaninoff works of earlier origin. The composer did not beat about the bush in this fashion when he smote his lyre in, let us say, the Toteninsel.

Oratorio Society in Messiah

Handel's Messiah, Oratorio Society, Carnegie Hall, Dec. 20 (E). Soloists: Susanne Fisher, soprano, Viola Silva, contralto, William Hain, tenor, Norman Cordon, bass. Conductor, Albert Stoessel.

Next April, Messiah will celebrate its two hundredth birthday. Whether anything will be done about it remains to be seen. New York hears a more or less routine Messiah in Carnegie Hall every year around Christmas. It heard another on the evening of Dec. 20. As usual Carnegie Hall was packed and as usual there was great applause. The singers of the Oratorio Society, many of them grown gray in the service of this work, sang with spirit and surety. Of the soloists Miss Fisher and Mr. Hain were the best, though, as a relic of the days of Corinne Rider-Kelsey and Dan Beddoe, I have in my time heard more expert performances of Rejoice Greatly and Every Valley. Mr. Cordon had rough sailing with Why Do the Nations? But the long and the short of the matter is that first class singers of oratorio have become just as rare as first class singers of opera.

Simon Barere Caught on Wing

With Simon Barere I have no luck. Some day I may manage to hear more than just the beginning of his concert, but apparently that time is not yet. About eleven years ago I went to a recital of his in Berlin. It was supposed to begin at seven and at eight I had to catch a train for South Germany to review a new opera or something. I figured on at least three-quarters of an hour of Mr. Barer (as he was then called). The recital began twenty minutes late. All I heard before train time was a fragment of a Bach Partita, which did not tell me much about the pianist's playing.

On Dec. 2 Mr. Barere gave a Klavier-Abend in Carnegie Hall. This was my first chance to hear him since Berlin. The recital was to begin at 8:30. A few hours beforehand it developed that I had a concert to review in Rockefeller Center at 9:30. I figured that with the grace of God and the Barere management I should get in the whole of Beethoven's Sonata, Op. 110, and possibly some of Schumann's Carnaval before dashing toward Sixth Ave. The concert began fifteen minutes late. All I heard before taxi time was the Beethoven. And this did not tell me all I wanted to know about the pianist's playing. I now have an *idée fixe* that I shall never hear more than the first piece on his program unless he is willing to give me a private concert at some hour chosen by myself.

Between nervous fidgets and repeated glances at a wrist watch that has been running wickedly slow of late, I received the impression that Mr. Barere is no profound or searching exponent of this particular Beethoven sonata, which he approaches, rather, from an angle of surface virtuosity. Possibly the Carnaval, a Chopin group and Liszt's Rhapsodie Espagnole were horses of another color.

Dorothy Maynor in Benefit

For the benefit of the New York Women's Trade Union League Dorothy Maynor made the first Carnegie Hall recital appearance of her career on Dec. 3, though she has already sung in that house as orchestral soloist. A large, enthusiastic and swanky audience was present, which took an ungodly time to compose itself while with angelic patience the artist waited on the stage for the gathering to quiet down.

The soprano began with two Handelian arias, Cleopatra's V'adoro pupille, from Julius Caesar, and Care Selve, followed by L'Amero, from Mozart's Re Pastore, Roman Totenberg supplying the violin obbligato. A Brahms group, including Auf dem Kirchhofe, Die Mainacht, Nachtigall and Meine Liebe ist grün came next, with songs in English and Negro Spirituals closing the regular program. Depuis le Jour was only one of numerous encores.

Miss Maynor's sensitive musical feeling delighted and she was in beautiful voice except when, as in a song like

(*Please turn to page* 14)

Larry Gordon Photo

NORA CONKLIN and EDWIN McARTHUR,

her accompanist, receiving applause at Town Hall, New York, where the young contralto made her debut on Dec. 7.

CHICAGO: Opera Series Marks Gala Finale—Symphony and Recitals Thronged

(*Continued from page 5*)

and has raised the company's standing to the level of excellence to which we were accustomed in the heyday of opera here.

The 1941 season presented eighteen works, twelve in Italian, three in French, two in English and one in German. Seven were given twice, and Carmen received three performances. There were two revivals, Verdi's Masked Ball and Donizetti's Daughter of the Regiment. This enviable record presages well for the season of 1942, when Generalissimo Gallo hopes to present at least two works by Russian composers—Prince Igor with Alexander Kipnis in the title role and Boris Godounoff, starring Ezio Pinza in the name part.

Grace Moore's Return Hailed

The most important events of the last two weeks were indubitably Grace Moore's first appearance here in Tosca and her return as Mimi in Boheme. Her Tosca differs in many ways from others that have graced our stage. Her impersonation of the singer, Floria Tosca, is human, realistic, emotional and dramatic. Vocally, the diva surprised her most sanguine admirers, for the voice has taken added power without losing its former lusciousness. Her Mimi was no less remarkable as regards vocalism and histrionism. Both of her performances found the Civic Opera House crowded to its vast capacity and the listeners left no doubt as to their enthusiasm in thunderous plaudits mingled with shouts of bravo whenever opportunity arose.

In Tosca Miss Moore was ably seconded by Frederick Jagel as Cavaradossi, a role that fits him as the proverbial glove. The popular tenor has come back to us in splendid fettle and his exciting delivery of the Vittoria and E lucevan le stelle brought audience reaction that bordered upon hysteria. John Charles Thomas' Scarpia is rather stilted. The Sacristan of Vittorio Trevisan remains a classic. Carlo Peroni was at the conductor's desk and this assured a fine ensemble.

In Boheme, Miss Moore was again surrounded by an excellent cast. Frederick Jagel as Rudolph divided honors with Dorothy Kirsten, a coquettish and well voiced Musetta. Emile Cooper's conducting was a strong factor in making the performance outstanding in all respects.

All presentations were not of the same high standing, naturally, and those of Madame Butterfly, Rigoletto and Faust gave reason for some adverse criticism. In Butterfly, Licia Albanese missed the note of chastity expected of a young maiden of fifteen. She sees the Japanese girl as a full-blooded Latin who throws herself into the arms of Pinkerton without timidity and therefore makes superfluous his entreaties. Miss Albanese used her voice capably. James Melton, though he is stiff in action, made a handsome figure of a naval officer. George Czaplicki represented a well-groomed American consul, one that would do honor to the diplomatic corps. Ada Paggi, in a role she has made her own, shared with Czaplicki and Giuseppe Cavadore (an admirable Goro) the favor of the public, for her Suzuki holds unusual sympathetic appeal and vocal brilliance. Giuseppe Bamboschek, making his first and only appearance at the conductor's desk, lived up to his reputation.

Kiepura as the Duke

Jan Kiepura as the Duke of Mantua and Richard Bonelli in the title role of Rigoletto, were the two redeeming factors in a performance that left much to be desired. The Polish tenor gave of his best and thrilled by the generosity of his vocal resources and ringing high tones. Always in the picture, Kiepura gave distinction to the personage and his portrayal matched his song in elegance. Bonelli's jester is counted among his best roles and he employed his sturdy voice eloquently. Lucille Meusel, the Gilda, in her portrayal, showed some evidences of nervousness. Jerzy Bojanowski, in his lone assignment of the season, had to call upon his natural knowledge to keep things running smoothly. That he was able to bring the performance to a successful ending attests to his efficiency.

A repetition of Gounod's Faust had only to recommend it the conducting of Emile Cooper, for his tempi are those of the Paris Grand Opera and he enlivened the old score with the touch of sentiment as though he loved its melodies and cherished its other treasures. The orchestra played unusually well under his forceful and intelligent guidance.

A repeat of Flotow's Martha saw Josephine Antoine in the name part, which she had sung only once previously on a few hours' notice. Well prepared this time, she exhibited to the fullest the qualities that have endeared her to our public. The cast otherwise was unchanged.

Barber of Seville Returns

The Barber of Seville may be classed among the most successful productions of the entire season. At its repetition Josephine Antoine was the Rosina and the title role fell to the lot of Richard Bonelli. Miss Antoine has gained immeasurably in vocal virtuosity and her fluent pyrotechnics and lovely legato captivated the ear. Bonelli's Barber is a big achievement and so is the Almaviva of Nino Martini.

Elizabeth Wysor made her debut with the company as Azucena in a repeat performance of Il Trovatore. Histrionically the contralto has much to learn, but she made up the deficiency by the beauty and power of her voice. Sydney Rayner delivered forcefully the music given to Manrico. Mobley Lushanya appeared to better advantage as Leonora, pouring out tones of magnitude in the ensembles and arias. Lillian Padorr, possessor of a luscious dramatic soprano, brought the small role of Inez to prominence. Leo Kopp conducted.

Helen Jepson and Michael Bartlett served the patrons another artistic presentation of Traviata, in which Igor Gorin, in his first appearance in opera here, proved acceptable as Germont père, though his voice sometimes had difficulty in surmounting the full orchestra. Peroni divided honors with the principals.

All-Star Aida Closes Season

An all-star cast functioned in the final performance of the season, when Aida had in Elisabeth Rethberg a superb exponent and Rhadames one of its finest interpreters in the popular and stentorian Martinelli. George Czaplicki rose to new heights as Amonasro and made one regret that this excellent and versatile artist had not been called upon earlier in the season to re-enforce the baritone department, of which he has been a bulwark for several years. Emile Cooper made his presence felt at the conductor's stand and the Littlefield Ballet added to the performance.

Chicago Symphony Orchestra Novelties

The fourth program in the Tuesday symphony series brought a second hearing of Arthur Benjamin's Overture to an Italian Comedy, Sibelius's Swan of Tuonela, Hindemith's Symphonic Dances and Brahms' fourth symphony. All received illuminating readings under the baton of Frederick Stock. An entire Russian and an all-Mozart program made up two of the most significant concerts of the Thursday-Friday series. Glière's Fête Ferganaise impressed even more favorably than when premiered during the jubilee season, for which it was written. It paved the way for Rachmaninoff's Symphonic Dances, the latest of the famous pianist's compositions, heard for the first time here. The novelty cannot be ranked among Rachmaninoff's most outstanding works, despite splendid instrumentation. The Tchaikovsky Manfred symphony may be regarded by some as old fashioned and yet it scored the success of the night.

Commemorating Mozart's 100th anniversary four of the master's works comprised the following Thursday-Friday program. The E Flat major was given a sparkling performance; likewise the Concerto for Flute and Harp, which found in first flutist Liegel and in harpist Vito soloists of unsurpassable merit for they made the seldom-played work the feature of the concert. Later Concert-master Weicher and principal viola player, Preeves united in an expert presentation of the Symphonie Concertante.

Zelzer Presents Draper and Adler

In presenting Paul Draper, famed dancer, and Larry Adler, foremost harmonica player, in joint recital, astute Harry Zelzer again brought an unusual attraction to the Civic Theatre. The only tap dancer to use the classics, Draper astonished by his prowess as much as Adler did with his expert manipulation of the harmonica in works by masters and moderns.

Lustgartens are Woman's Symphony Soloists

Alfred Lustgarten, violinist and his brother Edgar, cellist, as soloists at the Woman's Symphony Orchestra's third concert, created a stir by their exquisite performance of the Brahms Double Concerto. The vehicle found in these two talented Chicago-born youths virtuosos who brought about a performance serene and imposing. Their facile and correct interpretation was enhanced by tones of uncommon warmth and beauty. Acclaimed to the echo by an audience that practically filled Orchestra Hall, the brothers were recalled time and again and gracefully invited Conductor Solomon to share in their personal triumph.

The overture to the School for Scandal by Samuel Barber and the Tchaikovsky Pathetique Symphony afforded new opportunities to extol the merits of the orchestra and to proclaim Izler Solomon one of the foremost younger conductors.

Judges Named for Philharmonic Young Composers' Contest

Rudolph Ganz, conductor of the Young People's Concerts of the New York Philharmonic-Symphony Society, has announced the judges for the Centennial Young Composers' Contest, closing Feb. 1. They are Albert Stoessel, conductor of the Worcester Festival and the Juilliard and Chautauqua Symphonies; Howard Barlow, conductor of the CBS and Baltimore Symphonies; Leon Barzin, musical director of the National Orchestral Association, and Max Wald, chairman of the composition department of the Chicago Musical College, one of the award winners in the NBC Orchestral Contests of 1931.

Seventy-five manuscripts have been received, the work of composers ranging in age from 10 to 18, located in all parts of the United States and Canada.

Names of winners of the three prizes offered by the Society, a first prize of $200 and promise of performance by the Philharmonic-Symphony Orchestra; a second prize of $100, with similar performance, and a third prize of $50, will be announced by the judges on Feb. 1.

The composition winning first prize will be presented at the Carnegie Hall Young People's Concert on Feb. 21, the second prize work on March 28.

Mascagni Opera Season Opened

The Mascagni Opera Company opened a series of performances at the Community Centre, New York City, with La Traviata. The cast included Josephine Tooker, Michael Landau, Americo Yorico and George Young. On Nov. 16, performances of Don Pasquale and Rigoletto were given the principals including Genie Stachova as Gilda.

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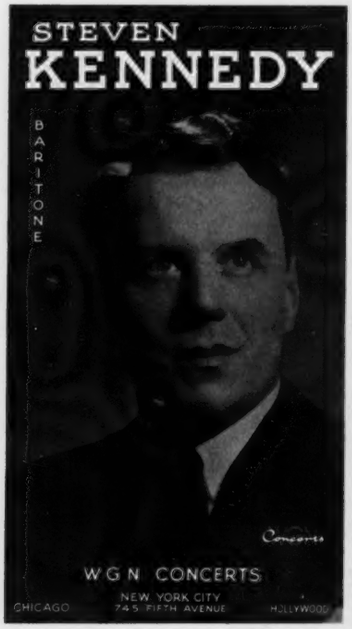

Fallacies about The Magic Flute

(Continued from page 7)

ater from the earnings of The Magic Flute while Mozart had to content himself with a beggarly portion. It is correct that the brilliant intake of The Magic Flute contributed materially to Schikaneder's well-being long after Mozart's death. But Mozart survived the first performance of The Magic Flute only about two months.

Schikaneder, much later, did indeed build himself a new theater, which still stands—the Theater an der Wien. Yet it brought him no particular luck and in a comparatively short time he was obliged to sell it.

But with all of this Mozart could have had nothing to do. In those days every composer, whoever he may have been, received, once and for all, 100 ducats when he delivered his score to the theater. Mozart, too, was paid this sum. That was for its time neither very much nor very little money, but one cannot well compute its absolute value today. Royalties did not exist and Mozart received no more for any of his operas. It was decent enough that Schikaneder really paid the hundred ducats and did not, as so often happened, go on owing them.

Disputed Authorship

Schikaneder was himself the author of the text. He was an excellent actor and singer and had already written many pieces and, in particular, opera librettos, for the suburban theaters. For a long time nobody ever doubted that this text was by him. But five years after Schikaneder's death there returned to Vienna from an expedition of discovery in Scandinavia a great mineralogist, Professor Giesecke-Metzler. He did not remain in Vienna but went to England and Ireland, where he became Professor at the Dublin University.

During his stay in Vienna, however, he is supposed to have claimed that the book of The Magic Flute was actually his and that Schikaneder had written only the Papageno scenes. As an actor Metzler had been called Giesecke and in Schikaneder's theater he had played small parts, among them one in The Magic Flute. It is not even certain that Giesecke-Metzler really made this claim. But curiously enough this legend sufficed and even a scholar like E. J. Dent considers Giesecke the author.

People declared that so clever a man as Giesecke might well have written this book, but not a man of so little education as Schikaneder. As a matter of fact, it is much easier to ascribe the feat to a practical man of the theater like Schikaneder. Are there not those who still maintain that the uncultured actor, Shakespeare, could not have written the magnificent pieces that bear his name?

People have assigned to Schikaneder at least one collaborator. In The Magic Flute there are many allusions to the rites of Freemasonry and these allusions, it is thought, must have been beyond the creative powers of a Schikaneder. This also is wrong. Schikaneder and Mozart were both Freemasons and Mozart, who always busied himself very thoroughly with his texts, was Schikaneder's sole co-author.

Book Underestimated

It is always repeated that the book of The Magic Flute is a wholly primitive jumble and that only Mozart's music has raised it to something rather loftier. The text has its primitive passages, such as were suited to the suburban audience. But it likewise has its deeper meanings, which will be recognized on a mere perusal.

No less than Goethe wrote a continuation of The Magic Flute book. It remained a fragment, but motives from it are to be found in the second part of Faust. The Magic Flute was such a sensation that several "continuations" were written and composed, that parodies appeared and that the Viennese suburban stage lived almost a century on such "magic pieces."

A Triumph of Inconsistency

One of the most stubborn legends, to conclude, is that of a "break" in The Magic Flute. Almost till the end of the first act, it has been believed, the original conception was quite another one—one which made Sarastro a wicked magician and the Queen of the Night a sample of injured innocence.

At this point Schikaneder and Mozart are supposed to have inverted the whole thing because in the midst of their labors another suburban theater gave another "magic piece," The Magic Zither, with music by Wenzel Müller, which too nearly resembled The Magic Flute.

The truth is, first of all, that no one bothered in the least at that time about plagiarisms; secondly, that there are in The Magic Flute altogether different inconsistencies, which Walterhausen pointed out in his fine study of the work; third, and most important, we have no proof whatever that Schikaneder and Mozart contemplated a change.

The Magic Flute is a fairy tale which takes into account the improvisational art of characters and actors, such as were habitual in suburban theaters. A figure coming on the stage itself created its own life and its own character. What seemed right to the actor had to meet the approval of the author. For all these inconsistencies, The Magic Flute has remained to this day perhaps the best opera libretto.

Albany Symphony Opens Season with Masselos

ALBANY, N. Y.—The Albany Symphony Orchestra opened its new season in Philip Livingston H. S. auditorium before a large audience. Rudolph Thomas again conducted and the soloist was William Masselos, American pianist, who was heard in Mozart's D minor concerto.

Dr. Thomas started the evening with Purcell's King Arthur Suite for strings which was given a straightforward reading. Tchaikovsky's Pathetique Symphony found the conductor exercising a personal prerogative in the matter of tempi which resulted in eliminating much of the sentimentality of the final section.

Mr. Masselos was brilliant in his delineation of the Mozart work. Two encores, a Bach prelude and fugue and a Chopin etude had to be given in response to the insistent applause. Moussorgsky's Night on Bald Mountain completed an evening of interesting music played in a manner which reflected considerable credit upon Dr. Thomas and his musicians.

B. R. N.

Chamber Opera Guild to Give English Performances

A newly organized Chamber Opera Guild is holding auditions in New York to obtain young American singers for performances of works by Mozart, Donizetti, Puccini and other composers, most of which will be given in English. The new group aims to introduce "thoroughly prepared performances" of such works; to make participation in chamber operas available to young American artists as "the most constructive form of preparation for grand opera," and "to provide American composers with an incentive for the creation of original chamber operas." The director of production is Kurt Baumann, formerly stage director at the State and Municipal Operas in Berlin, and now head of the Department of Theatre Science at the Greenwich House Music School, New York. The musical director is Carl Buchman, formerly of the Curtis Institute of Music, and a pupil of Dr. Fritz Reiner. The first production, already in rehearsal, is Mozart's The Abduction from the Harem.

Arthur LeBlanc Programs Fourth Town Hall Recital

Arthur LeBlanc, violinist, appeared in joint recital with Bidu Sayao at Lowell, Mass. on Dec. 4. On Jan. 12 he gives his fourth New York recital at Town Hall; Jan. 27 is soloist in the Beethoven concerto with the Les Concerts Symphoniques of Montreal under the direction of Desire Defauw. Earlier in the season the violinist toured Canada. He will be heard there again frequently after the holidays.

Erno Balogh Returns from Tour in Southern States

Erno Balogh has returned to New York from a tour through Georgia, Kentucky, Virginia and Maryland. Just before the pianist walked on the platform on Dec. 7 for his recital at the University of Kentucky in Lexington, he learned of the Japanese bombing in Hawaii. On Dec. 9 Mr. Balogh played in Frederick, Md., where he concluded his program in time for the audience to hear the broadcast in the hall of President Roosevelt's speech regarding the declaration of war with Japan.

Nelson Sabin in Concert

Nelson Sabin, American baritone, gave a recital recently at the Friendly League for Christian Service. Mr. Sabin sang songs by Hue, Burleigh, Torrelli, Curran, Schoeder. He is under the management of Milton Bendiner.

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N. Y. Concerts

League of Composers Honors Argentinian—Pianists Are Prominent in Active Fortnight

(*Continued from page* 11)

Meine Liebe ist grün, her tones became hard. It is no use pretending that she commands the sensuous utterance which Cleopatra's sumptuous song of enticement calls for. On the other hand, a thing such as L'Amero, which she can approach from the primarily musical, as distinguished from the textual angle, and treat as pure, flowing cantilena, is predominantly and exquisitely her affair. So, to a somewhat lesser degree, is Brahms's Nachtigall—far and away the best accomplishment of her Lieder group, in which her stylistic and interpretative limitations growing out of an insufficient instinct for the poetic basis and emotional background of the songs were obvious weaknesses. For all its lark-like beauty Miss Maynor's singing was this time not without its elements of monotony. Arpad Sandor was again her worthy accompanist.

League of Composers Opens Season

The day war breaks out is hardly a propitious time to relish a concert of modern music. Yet it is a question whether the season's first session of the League of Composers, held at the Museum of Modern Art the evening of Dec. 7 would have been much more edifying than it was even if no disquiet had troubled one's peace of mind. The League devoted the hour from nine to ten to honoring Juan José Castro, the Argentine conductor here on a visit, who is also a fairly prolific composer. Hemispheric good will, it appears, helped motivate the occasion. Now good will is perhaps the greatest thing on earth but not even a whole universe of it has ever worked the miracle of changing poor music to good. And there was precious little good in the specimens of Mr. Castro's inspiration exposed on Fifty-third Street.

Four of the six numbers on the program were "world premières," one a "New York première" and the other, presumably, an old story. The first of the world novelties was a footless and ugly piano sonata, dispensed with great energy by Miguel Rajcovich: the second and third, sets of three songs apiece—Canciones Cordobesas and Tres cantos negros, respectively—sung by the delightful Brazilian soprano, Elsie Houston, with the composer at the piano. Another song, La casada infiel, likewise communicated by Miss Houston, was the fourth world novelty, and a Toccata for piano, administered by Mr. Rajcovich, the New York one. A Sarabande for violin and piano was cared for by Remo Bolognini,the excellent violinist, and Mr. Castro himself.

The songs, of course, particularly the humorous one called Cachumba caracatachúm, profited by Miss Houston's inveigling charm. In the rest of the music I could find little in the way of originality or ideas to distinguish it from a thousand other specimens of its kind.

Ruth Reynolds Sings

Possibly Ruth Reynolds, mezzo-soprano, heard in Town Hall on Dec. 8, suffered like most others from the poignant emotions of the afternoon war was declared. At any rate, her recital was hardly the disclosure report had led me to expect. The first half of her program—the only part I was able to hear—was conscientiously delivered, but monotonous and singularly wanting in any kindling spark. About the best things I listened to were the songs of the Costa Rican composer, Julio Osma, in which Miss Reynold's singing had more interest and vitality than in her earlier numbers and where her enunciation was more distinct.

Smeterlin—Abbreviated

By beginning his concert in Town Hall on Dec. 9 on the dot of 8:30, cutting short intermissions and omitting one number originally listed Jan Smeterlin ended just in time to enable his audience to hear the President's speech. His playing as such had its ups and downs. It was far and away better in works calling for delicacy of treatment and profiting by a lyrical approach than in those of profounder problems and more dramatic exaction.

Larry Gordon Photo

CARROLL GLENN CONGRATULATED

by Mrs. Guy P. Gannett, centre, president of the National Federation of Music Clubs on winning the 1941 Schubert Memorial Award which gave her an appearance on Dec. 14 as soloist with the New York Philharmonic-Symphony Society, Artur Rodzinski, right, conducting. Miss Glenn is appearing 15 times with orchestra this season, including engagements on Jan. 13 and 14 with the Kansas City Philharmonic.

Rey Lev Plays

For the first half of her program in Carnegie Hall on Dec. 10, at any rate, Ray Lev's playing was decidedly erratic and uneven. Her talents impressed me far more the last time I heard her, which was in Vienna about five years ago. On the present occasion there was a spasmodic quality about her playing and a seeming lack of plan which showed itself in furious accesses of speed and a want of clarity and proportion, together with periods of featureless drowsing.

Firkusny Impresses

Rudolf Firkusny is one of those exceptional artists who grows bigger and finer every time you hear him. In Vienna and in Prague I listened to his concerts repeatedly and always with increasing admiration for his seriousness, his intelligence and his great gifts. I used to counsel him to "wait just another year or two or even three" before attempting New York and I am glad I did. His recital in Town Hall, Dec. 14, was far and away the finest I have ever heard from him.

In a short time Mr. Firkusny's art has deepened and broadened superbly. Today he stands in the front rank of young pianists. A superb technician, his equipment is always at the service of an intense musicality. If his Bach was possibly not the greatest achievement of the evening his choice of tempi and absolutely clean-cut articulation of the counterpoint could hardly have been excelled. That he has an exquisite instinct for style was made instantly clear by the first bars of the Mozart variations, sensitively and poetically treated.

It was in the Chopin sonata that Mr. Firkusny struck his real gait. Of this much-mauled work he gave a magnificently individual performance, large in scale, stunningly integrated, wholly free from affectations and arbitrary nuances, boldly virile in expression, poetic without the slightest excess of *morbidezza*.

Mr. Firkusny showed himself a most masterly exponent of the Czech pieces he played, the best and raciest of which were Smetana's Polkas in F sharp minor, Furiant and the composition called Medved (The Bear). But Janacek's October 1, 1905, is strong and moving music. Bohuslav Martinu, present in the flesh, must have felt himself deeply indebted to his young compatriot, for the way he gave the six short pieces collectively entitled Ritournelles their first performance in New York.

In brief, a great evening by an artist whose place is indisputably among the elect!

Further Concerts in New York

Helena Morsztyn, Pianist

The Polish pianist, Helena Morsztyn, was heard on a New York concert platform for the first time in thirteen years, on Dec. 3 at Town Hall. She played Wilhelm Friedemann Bach's transcription of an Organ Concerto in D minor; a Chopin group; Debussy's suite, Pour le Piano; Griffes' The Night Winds; and Liszt's Mazeppa. Mme. Morsztyn's musical approach is broad in conception. Details of nuance and phrasing were often neglected. Her tempo was at times distorted, especially in the Fantasy in the Chopin group. But she produces a full, rich and colorful tone, and her dynamics can be very varied.

Nora Hellen Sings

Nora Hellen, soprano at Town Hall on Dec. 3, sang works of Bach, Handel and Mozart, a group by Hugo Wolf, two songs

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in Finnish by Yrjo Kilpinan, a Moussorgsky composition, a Vocalise by Rachmaninoff and a final group by Arnold Bax, Annabel Comfort, Deems Taylor, and Rhea Silberta. Miss Hellen has a voice of natural beauty which she uses to good musical advantage. Paul Berl's accomaniments were brilliant and tasteful. A Nocturne by Annabel Comfort, an American contemporary, was especially interesting.

A Polish Triumvirate

A Polish affiliation took place when Artur Rubinstein, at the Dec. 4 concert of the Philharmonic, played the E minor piano Concerto of Chopin, led by Artur Rodzinski.

One is accustomed nowadays to hear that the Chopin Concerto is a faded flower of romanticism but it comes to charming life when performed as stylistically and elegantly as we heard it from Rubinstein. He employed ideal dynamics and color, his tone was invested with lyric warmth, and he sounded the facile passage-work with perfection and glamor. The audience becomingly made a hero of the pianist.

For the rest, the program numbers were Russian, with Prokofieff's Classical Symphony, Shostakovich's first symphony, and Tchaikovsky's Overture 1812. Rodzinski gave a searching reading of the Shostakovich music (it remains a sincere, emotional piece of writing), emphasizing all its tenderness and tragedy. The Prokofieff lightness and irony came to full realization in the conductuor's understanding treatment. He excelled, too, in the concluding Overture and won storms of applause for himself and the brilliantly functioning orchestra.

Casadesus Commemorates Chabrier

A fitting gesture was that of Robert Casadesus at his Carnegie Hall piano recital on Dec. 5, when he commemorated the 100th anniversary of the birth of Emanuel Chabrier. Casadesus selected for his act of homage the three piano pieces, Scherzo-Valse, Bourrée Fantasque and Sous Bois. They are rather light but lyrical music and made a pleasant impression. Other French numbers on the regular program were Debussy's first series of Images, and for part of the post-recital encores, the same composer's Minstrels and Feux d'Artifice.

Not only was the entire French section played with utmost discrimination and charm, but the rest of the offerings produced rare art in the Casadesus presentation. They consisted of Beethoven's A major Sonata, Opus 2, No. 2, and Chopin's Sonata in B minor. Casadesus has both steel and velvet in his fingers. Of his musicianship and stylistic command, nothing new need be said. He is one of the ranking keyboard masters of our period.

Carlotta Franzel in Mozart Arias

An exhibition of singing worthy of emulation by aspiring young vocalists was offered by Carlotta Franzel, Negro coloratura soprano, at Steinway Hall on Dec. 5. Complementing a fine technique was a voice not voluminous, but rich in sparkle and velvety texture. It rang out brilliantly in four arias on an all-Mozart program. Excerpts from Don Giovanni, The Marriage of Figaro, Il Seraglio, and The Magic Flute were done equally well. The young singer added as encores songs by the same composer. Excellent piano accompaniment was supplied by Frank La Forge.

Marcel Grandjany in Town Hall

To an enthusiastic audience which included many confreres, Marcel Grandjany appeared in Town Hall on the afternoon of Dec. 6 in the role of recitalist, arranger and composer. His opening number was his own Rhapsodie, French in feeling and style and later items included his Automne, two numbers from Dans la Foret du Charme et de l'Enchantment, and Old Chinese Song and arrangements of an Etude de Concert by Godefroid, Debussy's Clair de Lune, an Allegro Vivace of Gretchaninoff, a toccata of Loeillet, John Bull's King's Hunt and an item of Francisque written for the lute. Suave and brilliant, virtuoso and poet as the number demanded, the player was in excellent form throughout.

Apollo Club Starts 64th Season

With its 194 concert, the Brooklyn Apollo Club opened its 64th season in the Brooklyn Academy of Music on Dec. 2. Alfred Boyce again conducted and Eleanor Steber, Metropolitan Opera soprano, was the soloist. James Quillian accompanied Miss Steber, and Stuart Ross was at the piano for the male choristers, with Charles O. Banks again presiding at the organ. The chorus offered a group of national songs, a section of Christmas music. Mr. Boyce conducted with authority and his men ably followed his instructions, giving many encores.

Miss Steber contributed the Ah, fors e lui from Traviata and numbers of Cooke-Geminiani, Lebell, Bachelet, Debussy, Stanford and Carpenter, and Carry Me Back to Old Virginia as an encore. Vocally and interpretatively she proved in high estate. Mr. Quillian gave able pianistic support.

Mikhail Sheyne Returns

Returning to Town Hall for the first time since 1937, Mikhail Sheyne, pianist, programmed an ambitious list opening with Beethoven's C minor Variations and including Brahms' Scherzo, Op. 4. Beethoven's Sonata in E flat, Op. 81a, Scriabin's Sonata, Op. 53, No. 5, Rachmaninoff's Prelude in G, Op. 32, and Etude tableau, Op. 33, No. 5, and both books of Brahms' Paganini Variations. Sheyne has a serviceable technic, but is tempted to push it. Perhaps this accounted for some curious tempi. As might be expected, he was heard to best advantage in the works of his compatriot Rachmaninoff. There he played with sensibility and real emotion.

ROBERT SHILTON, BARITONE, AND HERTA GRUEN

preparing the program for Mr. Shilton's New York Town Hall debut recital on Jan. 24. The program includes first performances of songs by Egon Kornauth, among groups of French, German and English numbers.

Valter Poole in Debut

Valter Poole, conductor of the Michigan Symphony of Detroit, made his New York bow on Dec. 7 when he led the New York City WPA Orchestra as guest conductor in Carnegie Hall. Mr. Poole last season conducted a program at the Brooklyn Museum but had never before crossed the bridge. His list was all-Russian and included the theme and variations from Tchaikovsky's Suite No. 3 and Rimsky-Korsakoff's Scheherazade. The orchestra also provided the accompaniment for a group of songs by Igor Gorin, baritone.

Mr. Poole impressed as a conductor who knew what he wanted and was able to secure it from his players. The Tchaikovsky variations were given effective delineation, being rhythmically and brilliantly read. The Rimsky number, however indicated that the conductor had ideas which were not always orthodox.

Mr. Gorin sang numbers by Bogoroff, Gretchaninoff, Moussorgsky and his own Caucasian Melody and as an encore his arrangement of a Ukrainian folksong. Notable musicianship, sensitive understanding and rich tonal color were indications that he was in splendid vocal form. Mr. Poole saw to it that the orchestra gave competent support.

Rodzinski, Rubinstein—and War

War came to Carnegie Hall on Sunday afternoon, Dec. 7, during Shostakovich's First Symphony; Artur Rubinstein had finished the Chopin E Minor Concerto—a fluent but frigid and precise performance.

Warren Sweeney, Columbia announcer, came to the stage and read the news of the Japanese attack. Then the conductor played the National Anthem for the second time, with the stunned Philharmonic audience joining in lustily.

Cuban Pianist in Debut

Masterly fingering and an uncommonly warm touch graced the piano on the afternoon of Dec. 7 when Halmar Grabeau, Cuban pianist, made her debut. The Bach-Pirani Arioso and Liszt's Sonata in B minor were tastefully done, showing imaginative insight and a smooth style of interpretation. Miss Grabeau's approach is sincere, scholarly, yet sympathetic. Five brief compositions by Chopin were produced in like fashion, as were Dohnanyi's Capriccio in F minor and Griffes' The Lake at Evening. An unusually heavy attack failed to detract appreciably from a completely absorbing reading of the concluding Wagner-Liszt Overture to Tannhäuser. The audience was large.

Bauer and Gordon Quartet Heard at New Friends Concert

In the Mozart-Dvorak concert of the New Friends of Music at Town Hall, Dec. 7, there were two soloists with the Gordon String Quartet. Lois Wann, oboist, joined Messrs. Gordon, Lincer and Magg in Mozart's quartet in F for oboe and strings (K. 370), while the foursome as a whole played the same composer's string quartet in D major (K. 575). The first work was sprightly, if not greatly smooth in its performance, while the second was well played.

The climax came when Harold Bauer lent his mellow art, spirited temperament and imagination to Dvorak's A major piano quintet with the Gordon players. This delightfully atmospheric work had more dramatic appeal than the rest of the concert, and won repeated recalls for the five artists.

Nora Conklin Makes Bow

Nora Conklin, a contralto of operatic timbre, made her debut at Town Hall on Dec. 7 before an appreciative audience. At the piano in a smartly contrived program was Edwin McArthur, who appropriately commenced with The Star Spangled Banner. Offerings by Handel, Beethoven, Brahms, Hugo Wolf, Erich Wolff, and Bemberg attested to Miss Conklin's intelligent technic, solid foundation, and consistency of tone. Her weighty, opulent voice is well adapted to German music, as is her excellent diction.

Raymond Ross at Barbizon-Plaza

Raymond Ross, baritone, on Dec. 7 at the Barbizon-Plaza Salon sang with understanding and restraint and carefully

(*Please turn to page* 17)

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Strengthening the Tie between the Dance and Orchestra

By ROSALYN KROKOVER
Dance Editor, Musical Courier

Tashamira, famed and beauteous Yugoslavian dancer, has just returned from Omaha where, on Nov. 24, she danced as soloist on the opening concert of the Omaha Little Symphony, conducted by Richard E. Duncan. One of the dances on that program was the choreography she designed for Enesco's first Roumanian Rhapsody.

Naturally, in view of Tashamira's ancestry, it was to be expected that, interpretatively, such music would almost be made expressively for her. But technical problems abound for the dancer in dances with symphony groups; matters of rehearsal, understanding with the conductor, and complete rhythmic rapport between ensemble and soloist are not so easily obtained.

"The curious thing," said Tashamira, when queried about her appearance with the symphony, "is that I had but one rehearsal. It wasn't a question of arriving unprepared, of course. Some time ago I agreed to dance the Roumanian Rhapsody there. Since a certain amount of repetitive material is present in the score, Mr. Duncan and I agreed on certain cuts. My next step was to get phonograph records of the music and work out the choreography.

"Unfortunately, for me, at any rate, the records were complete, so I had to stop at certain points and wait impatiently until the music arrived at the point where I had to take it up again. Sometimes I felt like throwing them on the floor and jumping on them. I must say, though, that I certainly knew the score of Enesco's Roumanian Rhapsody before I was finished. And when I arrived in Omaha, there was no difficulty in adjusting myself despite some differences in tempo and interpretation from the records I had worked with. Mr. Duncan is a fine musician, and his support was excellent."

Photo by Piaz

FOUR IMPRESSIONS OF TASHAMIRA.

She will give a Lecture Demonstration and Dance Recital on Feb. 27 and 28 at the University of Maine, Orono, Me.

Evolved Unique Style

Though she is known as an exponent of the modern dance, the classification is not entirely fair to Tashamira. She has developed a style of her own, one featured by a flowing line. She has been dancing ever since a child; her formal study was taken with Margareta Froman and Rudolph von Laban. In this country she has danced in many cities, has been active in NBC and CBS Television, and is called the first modern dancer to include folk dances on concert programs. Especially known for her interpretations of Yugoslavian dances, she also has created many dances to Negro spirituals, and critics throughout Europe and America have applauded the poetry and plasticity she brings to her folk dances.

A symphony orchestra is the ideal medium to support a dancer, Tashamira believes. "An orchestra is naturally capable of infinitely more color than a piano, and people look with more interest on the dance being presented under those circumstances," she maintains. "The audience reacts more favorably, and don't you believe that it doesn't help the dancer to get that feeling over the footlights. An appreciation of the dance will be furthered thereby, for people will be interested in the concert if only for the music by the orchestra, and many will be attracted who have never seen a dance recital before. Many of those novitiates will undoubtedly become dance-lovers because of that initial experience which they would never have seen if not for the presence of a symphony orchestra."

Dance News and Reviews

In our survey of various aspects of the dance, we have sorely neglected the type found in theatre musicals. With a view to remedying that lack, we managed to see Lady in the Dark and Panama Hattie before this month's deadline. Both are classed as musical comedies, but two more dissimilar shows it would be difficult to find. In one respect however, they follow the trend, for neither presents a new dance that aims at popularity. A decade or so ago, a Broadway musical show would feature a novelty, such as the Black Bottom or Charleston, that all America hastened to adopt in the ballroom. None of that occurs in the above presentations.

Lady in the Dark is the more closely knit of the two; Panama Hattie frankly aims at sheer entertainment, and the dances in it are staged for a rather primitive choreographic effect. In Moss Hart's play, the dances stem directly from the plot, and, as such, are more subtle and less showy. It was interesting to note how the drama was heightened by dance-like effects, such as Miss Lawrence's graceful swaying and weaving in the second act. The dances proper were staged by Albertina Rasch, who has been a great innovator in dance technique of musical shows. Some years ago she popularized the toe-precision lineup, and while there is none of that here, some of the dances were quite effective. Most of them consist of ensemble work leaning toward the modern dance; no solo work is present.

Panama Hattie presents a line-up of soloists, specialist and acrobatic dancers, and the usual appurtenances. Among those who did good work in the choreography designed by Robert Alton were Nadine Gae, Carmen D'Antonio, and the Hightower brothers.

Jan Veen and Erika Thimey in Recital

Jan Veen, whose not inconsiderable Boston activities consist of teaching, concertising, and influencing the dance life of that city, was seen for the first time in New York when on Dec. 18 he gave a recital at the Carnegie Chamber Music Hall. He was partnered by Erika Thimey, with whom he has appeared for several years. Ruth Culbertson was at the piano and percussion effects were provided by Adele Hooper.

Veen's dancing is of the modern type sometimes designated as Central European. Unlike many of the more serious exponents of the modern dance, however, Veen has a flair for humor that is best exemplified in dances like the Opera Season Suite and Tongue in Cheek. In that respect, and in the definite programmatic implications of all the dances, the duo differ from the more abstract Central European style. A variety of music and subject matter comprised the program, which utilized such diverse composers as Antheil, Debussy, Kreisler, Warlock, Albeniz and Robert Strassburg. The latter composed the music for Tongue in Cheek, a satiric bit caricaturing in a good-natured manner a Picasso painting. Very clever was Erika Thimey's costume, which was painted by Amory Hooper.

More dances like that and the takeoff on Bizet's Carmen would have been welcome, for despite the sincerity of the dancers a certain similarity evidenced itself throughout the program. The Life Mask was strikingly presented by Veen, and Miss Thimey's work in her solos showed comprehension. The duo built up a resounding climax in the Dance of Magic, which featured some clever percussion effects.

Dance Notes

Martha Graham and company appeared in New York, Dec. 28 and 29. (Review later) . . . Doris Humphrey and Charles Weidman entertained at an informal reception in their studio on New Year's Eve, previewing dances to be done at the Rainbow Room. Elsie Houston, Brazilian singer, was the guest artist. . . . Tashamira and Caird Leslie collaborated on several dances for the NBC Television Christmas show, given on Dec. 23. . . . Hanya Holm will give her first New York concert of the season on Jan. 24 at the Washington Irving High School. . . . Helen Tamiris will give three dance recitals in her studio-theatre during January. The dates are Jan. 11, 18, and 25. . . . Arthur Mahoney and Thalia Mara were featured dancers in a Spanish Folk Fiesta held at the Institute at the Academy of Music on Dec. 13. . . . A new dance magazine, Dance Index, will be edited by Lincoln Kirstein, Paul Magriel and Baird Hastings. The date of the first issue has not yet been announced.

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New York Recitals

(Continued from page 15)

developed vocal skill. He is especially versatile in regard to language; one of his songs, Longing, was partly in Chinese, a language the baritone at present is studying to add to his already impressive facility as a linguist. He has a way with the audiences and received sincere response. Alice Wightman's accompaniments showed distinctive taste. Mr. Ross is a pupil of Helen Chase.

Soprano and Pianist in Joint Recital

Maria Anna D'Urgolo, soprano, and Harry Aronson, pianist, gave a joint recital at Carnegie Chamber Music Hall, on Dec. 7. Mr. Aronson opened with two compositions of Chopin, Nocturne in C minor and Ballade in A flat which revealed a broad style and poetic imagination. His use of the pedal contributed especially to an interesting sustained quality. He played compositions of Tcherepnine and Liszt later. Miss D'Urgolo, whose voice was pleasingly full and rich, sang a group including Falconieri, Bachelet, Debussy and Meyerbeer and others. Her accompaniments were by Marion Luyster De Voe.

Irene Ruppert Returns

After an absence of five years, Irene Ruppert, Iowa pianist, returned to Town Hall on Dec. 8. Leading the compositions presented was Beethoven's Sonata, Opus 31, No. 2, followed by Schumann's Fantasy and Chopin's Ballade in A flat. All were vested with beauty of tone and spirited animation. Six Short Pieces by Addison Alspach, in their first New York performance, proved to be pleasant, but not unusually distinctive. Extras followed warm applause by a receptive audence.

Robert Mann Heard

Robert Mann, violinist, in Town Hall on Dec. 9 showed pronounced technical prowess. His tone, which already has much warmth and feeling, probably will become broader and more intense. The years undoubtedly will add much to his high musical aptitude. Leonid Hambro was an excellent accompanist.

Bartlett and Robertson at Carnegie

That sterling, popular duo-piano couple, Bartlett and Robertson gave a Carnegie Hall recital on Dec. 9 that had a large audience and a highly patriotic-dramatic start and aftermath. Before the beginning of the regular program, the pair played The Star-Spangled Banner, and at the end of the scheduled list, added God Save The King. Then, at precisely ten o'clock the listeners remained in their seats and heard President Roosevelt deliver his radio address on the Japanese-American War.

Musically Bartlett and Robertson made their customary appeal and effect, with fastidious interpretations, impeccable taste and neat and well-characterized execution. They have never performed more brilliantly in New York.

The diversified program included Arrival of the Queen of Sheba (from Solomon) by Handel-Easdale, a first-time of Colin McPhee's setting of a Buxtehude Chaconne and Chorale Prelude, Saint-Säens' Variations on a Beethoven Theme, Debussy's Blanc et Noir, a first-time of Britten's Elegiac Mazurka (in memory of Paderewski) and morceaux by Bach-Ross, Bach-Mednikoff, Walton, Lennox Berkeley, and a concluding Spanish group of Infante, De Falla and Granados. The composition of the last-named was The Lover and The Nightingale, in subtle and colorful arrangement by Bartlett and Robertson.

Platoff Don Cossacks Appear

The Town Hall Endowment Series presented the General Platoff Don Cossack Chorus in that hall on Dec. 10. The picturesque organization, conducted by Nicholas Kostrukoff, was seen and heard in a large array of music and dances. The former included Liturgical numbers by Tchaikovsky, Gretchaninoff, and other less well known composers, sung with plangent vocal qualities, fine pianissimi and remarkable sustention of tone. The lively dances were especially applauded.

Philharmonic Plays Smetana-Byrns Suite

In this diversified program on Dec. 11 Artur Rodzinski set forth all his knowledge, taste and skill as an interpreter and leader. The result was an evening of high musical pleasure, testified to by the ringing applause of the listeners. In especial, Sibelius' Fifth Symphony represented the outstanding delivery of the occasion.

Harold Byrns' assemblage and treatment of piano compositions by Smetana proved to be an adept and entertaining score, so well received that the composer (now living in New York) had to bow from the stage. The Suite movements heard were The Merry Chicken Yard, The Little Onion, and Circus.

Rubinstein and Loesser Heard

Having earned enviable reputations as solo pianists, Beryl Rubinstein and Arthur Loesser can now take their place as outstanding exponents of the art of duo-pianism. The unanimity these two possess, was evidenced in their fourth Town Hall recital on Dec. 12. They think alike, and are perfectly matched. Both are sensitive musicians, and their interpretations are the essence of refinement.

Ruggiero Ricci Ovationed

Bravos from a large audience echoed in Carnegie Hall on Dec. 12 as Ruggiero Ricci, violinist, played with a consistency of tone which may have been attributed to an unusually conservative approach. Mr. Ricci unravelled a difficult program with discriminating precision. Handel's D major sonata was executed with authoritative command and the movements were rich in beautiful tone. Sibelius' concerto, Chausson's Poème, and the Grannini version of Brahms' Paganini variations were other important offerings. Mr. Ricci's playing carried with it diversity of mood and dynamic contrast. Ravel's absorbing Tzigane, culminating in a powerful fast movement, provided a triumphant climax. Valuable piano accompaniment throughout was offered by Bernard Frank. The American Committee for Christian Refugees, Inc. and The Student Aid Fund of Parnassus Club benefited.

Soloists with Alumni Orchestra

The National Orchestral Association Alumni Orchestra, Richard Korn conducting, with Selma Kramer, pianist, and John Garth 3rd, baritone, as soloists, appeared at the Concert Theatre on Dec. 12. The program included the Overture to Die Fledermaus, Strauss; Peer Gynt Suite No. 1, Grieg; Variations Symphoniques, Franck; Pirates of Penzance Overture, Sullivan; Porgy and Bess Suite, Gershwin; Hungarian Fantasia, Liszt. Under Mr. Korn's baton, the orchestra behaved precisely and tastefully, especially as accompaniment to Miss Kramer's Variations Symphoniques, in which she exercised a light, crisp touch and articulation. Anitra's Dance was a bit lethargic in tempo. The Porgy and Bess Suite gave Mr. Garth an opportunity to please with his distinctive talents.

Young People's Christmas Program

The annual Christmas program in the Young People's series of the Philharmonic-Symphony Society, Rudolph Ganz, conductor in Carnegie Hall on Dec. 13 had Sigurd Rascher, saxophonist as soloist. Despite the rain that almost inundated the city, a host of Uncle Rudy's adherents keenly enjoyed this yearly event. Mr. Rascher was warmly received for his expert technical and admirable tonal display in a concerto by Lars Erik Larson which did not merit such worthy consideration. The story of Christmas carols was engagingly set forth.

New York University Glee Club Heard

The New York University Glee Club gave its fifteenth annual concert before a large, receptive audience on Dec. 13 in Town Hall. Even phrasing, accurate intonation, warmth and color were revealed despite the rather stinted nature of the compositions selected. These prevented the chorus from displaying its full versatility. Earle Spicer, baritone and principal soloist, did much to enhance the recital. Possessor of a robust, penetrating voice, he sang with gusto. Alfred M. Greenfield, director, and Harold Heeremans, piano accompanist, merited compliments.

George Chavchavadze Plays

Some variety in playing was encountered in George Chavchavadze's second Town Hall concert on Dec. 13. Temperamentally he seemed more at home in compositions by Chopin and the Russian composers than in the severe measures of Beethoven's Waldstein Sonata. Though he is a well-disciplined technician and a musicianly performer, his Beethoven lacked the freedom that was encountered elsewhere.

Other Concerts

The series of recitals at the Barbizon Recital Hall included Sylvia Light, soprano, and Harrington van Hoesen, baritone, with Milne Charnley at the piano, on Dec. 9; Bogumil Sykora, cellist and Prince Irakli Orbeliani, on Dec. 16.

The second concert of Mu Phi Epsilon on Dec. 9 at Steinway Hall presented Mildred Hunt, flutist, with Gayle Giles, accompanist and Charles Haubiel, composer-pianist; and the Village Trio, comprising Florence Nicolaides, violinist; Rozelle Hinton, cellist; and Ruth Bradley, pianist.

Sylvia Medford, violinist, showed technical fluency in her Carnegie Chamber Music Hall program on Dec. 10 when Thelma Cohen, pianist, accompanied her in works of Handel, Bach, Mozart, Paganini and others. The same day William Bouce's tabloid opera The Chaplet, in the style of the Beggar's Opera was presented at the Museum of Modern Art under Lehman Engel's direction with the principals including Carol Brice, Ella Belle Davis, John Diggs, Luther Saxon.

The new Concert Theatre opened on Dec. 13 with a program by Juliet Shaw, thereminist, Myron Sandrowzky, baritone, with Edwin McArthur and George Schick as accompanists.

Julius Grossman, violinist, played numbers of Robert Russell Bennett, Mozart, Brahms, Bruch and others in Carnegie Chamber Music Hall on Dec. 12 with Lillian Landis at the piano.

Sergei Barsoukoff, pianist, showing deft technic and ingratiating tone as he appeared with 30 alumni of the National Orchestral Association under Leon Barzin in Town Hall on Dec. 2; William van den Andel, pianist giving sober and straight-forward readings of Beethoven's Waldstein sonata, and miscellaneous items of Brahms, Debussy and Mozart in Carnegie Chamber Hall on Dec. 3.

Isabel and Silvio Scionti, duo-pianists, returned in works of Bach to Town Hall on Dec. 5 and again gave well coordinated and musical readings.

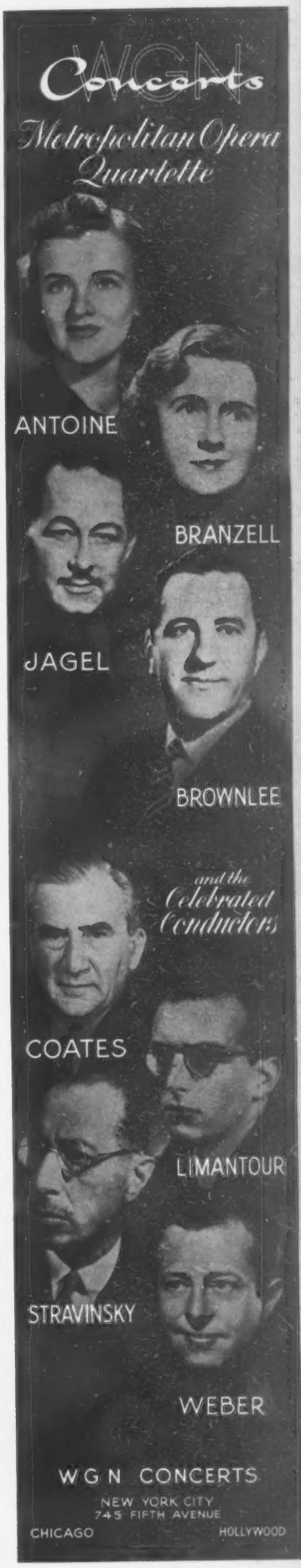
Paderewski Sonata Premiered

A sonata in A minor, Op. 13 for violin and piano, by Ignace Paderewski had its first New York performance on a program at George Washington Hall on Dec. 7 by Georges Sinanian, violinist. He was assisted by Russell Whitney Kline, pianist. Mr. Sinanian also performed for the first time Nostalgic Impression, a transcribed violin composition of Amber Roobenian, American composer and one of his own works Notes tenues Op. 50 as well as a Gavotte for violin by Mr. Kline. A pleased audience demanded their repetition.

[Reviews of concerts after Dec. 13 will appear in the next issue.]

Juilliard School Presents The Gondoliers

Presented at the Juilliard Concert Hall on Dec. 10. The Gondoliers was heard on three successive evenings thereafter, with two alternate casts. Albert Stoessel's alert direction supplied the necessary flow to the sparkling score. Individual triumphs in characterization were achieved by Nelson Magill and Jane Ellen Rogers; Eugene Bonham's Don Alhambra, though understated, was in the correct tradition, and Lloyd Linder and Vivienne Simon made the most of their opportunities. Robert Harmon and Robert Reeves sang intelligently as the Gondoliers, and Jean Cubbage and Romona Rockway performed capably. The chorus met all demands made upon it. R. K.



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"THE MERRY WIDOW"— choreography by Fokine; music by Lehar; decor by Vertes
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"BELOVED"— choreography by Nijinska; music by Schubert-Liszt; decor by de Molas
"GISELLE"— choreography by Dolin after Coralli; music by Adam; decor by Ballard
"SLAVONIKA"— choreography by Psota; music by Dvorak; decor by Colt
"VOICES OF SPRING"— choreography by Mordkin; music by Strauss; decor by Simonson
"AFTERNOON OF A FAUN"— choreography by Nijinska; music by Debussy; decor by Bakst
"GOYESCAS"— choreography by Argentinita; music by Granados; decor by de Molas
"THREE VIRGINS AND A DEVIL"— choreography by de Mille; music by Respighi; decor by Motley
"SWAN LAKE"— choreography by Dolin after Petipa; music by Tchaikowsky; decor by Ballard
"PILLAR OF FIRE"— choreography by Tudor; music by Schoenberg; decor by Motley
"BLACK RITUAL"— choreography by de Mille; music by Milhaud; decor by de Molas
"CAPRICCIOSO"— choreography by Dolin; music by Cimarosa; decor by de Molas
"JUDGMENT OF PARIS"— choreography by Tudor; music by Weill; decor by Ballard
"PAS DE QUATRE"— choreography by Dolin; music by Pugni
"PIANO CONCERTO"— music by Tchaikowsky
"RAYMONDA"— choreography by Petipa; music by Glazounov
"AUTUMN LEAVES"— choreography by Pavlowa; music by Chopin
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After the First Shock

The musical profession seems to have rallied promptly to wartime regulations. Although in the first impact of the declarations by the Axis, the West Coast prudently arranged for immediate blackouts when these were required, developments at the time of going to press had not necessitated their complete and regular imposition.

Reports from the Pacific Coast, and Northwest, some of them included in this issue, show that the visiting artists and their audiences cheerfully adapted themselves to the new conditions. Far from showing any panic or other sign of intense preoccupation with safety, the audiences set new records in San Francisco by besieging the box office for Pierre Monteux and the Symphony Orchestra's concert on the night when Paul Robeson was soloist. Similarly in other Coast cities, plans to go on with the musical seasons have been made with enthusiasm.

Musical Courier's correspondent in Seattle reports that during the first week of the war, when blackouts began at 11 p. m.—they were later discontinued—the evening recital of Nathan Milstein began early and was played without extensive waits between numbers, so that the public could reach their homes before the lights in the city were dimmed. In the Middle West, and of course in the East, programs have gone on as usual.

In New York, the managements of the two chief concert auditoriums — Carnegie and Town Hall—have assured the public that audiences may remain in the hall in safety during any possible raids. The strong construction of modern American buildings of any size, with their concrete and steel girders, offers virtual protection against any sort of blasts.

It is unlikely, however, that enemy forces will succeed in devastating American mainland cities under present conditions. Certainly they will not quell the strong spirit of this race of mingled populations, whose stamina has already been shown by the prompt reaction to hostilities.

In this surge of unified thought and action, the part played by the musician will be increasingly important. Already the radio programs show the new vigorous tone of our national feeling, and the voices and instrumental artistry of many headliners in concert and opera are carrying this message most effectively.

Many musicians who are adopted citizens of this country, though born in other lands, have been among the promptest to enunciate their belief in the principles for which the nation is now struggling.

The American credo, as it will be increasingly and ever more strongly voiced by the united people of this country, as it is given greater incisiveness by being allied with music, promises to carry its message even to the ears of enslaved nations. They are eagerly waiting for such reassurances, and the musician—when it is all over and the final results tabulated—may be found to have made one of the most potent contributions to the winning of freedom.

1942—Music Accompanies the World Drama

The New Year comes in with much greater solemnity than the last, though that was problematic and frought with tension. It is like the second act ending of a well-built play of cosmic portent. The world situation in the midst of which we are living —unique among those of the centuries and filled with fateful significance—has now reached its climactic point. On every hand, forces are now fully arrayed, and the outcome not foreseen but clearly foreshadowed. Not all the incidental music for this titanic drama will be written after its close. Already the *leit-motiven* are being sounded in rather confused style, as when an orchestra tunes up.

If we listen carefully, Beethoven's Victory theme is discerned, against a ground bass in which the Horst Wessel Song is chaotically harmonized. There are other ditties — profoundly touching — such as the Alerte Song of the homeless French and Belgian children, who joyfully greet with this adaptation of a folksong the otherwise menacing zoom of Allied airplanes. The Czechs have their *sotto voce* melodies too, and, we may assume, the forbidden music of Chopin is not absent for long from the memories of the Poles. How about the Greek folksongs, those magnificent airs of the Netherlands and of Norway?

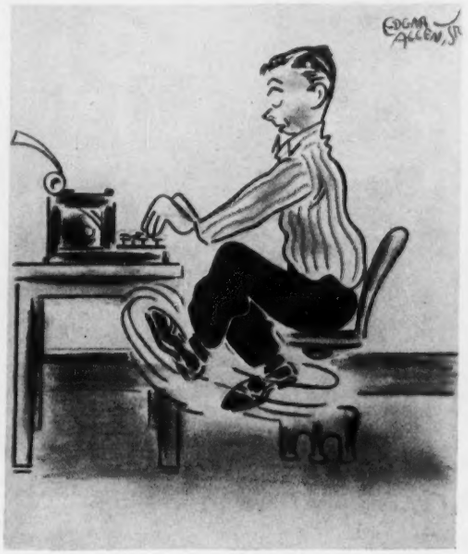
Perhaps some future composer will be ambitious enough to write a musical score in which all these voices—now subdued but in crescendo—will be heard softly under the crass, brazen tones of oppression and at last breaking free to well into a vast, triumphant chorus.

Now just a vision, perhaps, but a grand musical program for this year 1942.

Orchestral Managers Confident

The meeting in New York just before Christmas of 17 leading symphony orchestral managers from many parts of the country resulted in a general vote of confidence by these important functionaries in the future status of the American musical profession.

In a series of informal meetings which ended on Dec. 18 at the Lotos Club, these managers agreed that although a temporary slump might be anticipated, there was every reason to believe that a definite increase in attendance could be looked for during the coming year. During wartime, according to past experience and present indications, music would be more necessary than ever before to sustain civilian morale, they asserted. The only immediate problem was that of the blackout, a problem which up to now has only touched the Pacific Coast. This is being locally solved by substituting afternoon concerts, it was stated, wherever possible for evening events.



Cartoon by Edgar Allen, Jr.

WANTED: A NEW KIND OF FOOTSTOOL
for the organist who never knows what to do with his feet when he uses the typewriter.

The draft has not yet materially affected orchestra personnels to any extent, according to their verdict, but managers will not ask exemption for such men as are subject to call. Open-air organizations, presenting symphony concerts, such as the Stadium in New York, Hollywood Bowl, Washington and Cleveland are making plans for next summer as usual.

In general, reports of concert managers "show heavier business for next year than ever before, with no cancellations or signs of indecision or timidity in making plans for the future."

A report prepared by Arthur Gaines, of Minneapolis, and covering the operating statements of ten important American symphony orchestras for the past five years showed that from the season 1936-37 through the season 1940-41, there was an increase of 96 per cent in the number of concerts given on tour, an increase of 27.7 per cent in the attendance of concerts at home and an increase of 97.3 per cent in the attendance of concerts on tour. The rise of 2.4 per cent in operating deficit was more than offset by the increase in earned income of 7.4 per cent. In other words, the digest showed the trend of musical development in the United States to be towards more concerts in more places and to greater audiences everywhere. With very little increase in operating expenses the figures revealed that the orchestras are serving a much larger public than heretofore. It is believed that attendance at concerts and other forms of entertainment, during the war, are likely to show a substantial increase rather than a decline.

These reports, substantially predicted and confirmed by the summaries contained in the Musical Courier's annual Autumn Symphonic and Booking Issue, on Dec. 1, are a dependable barometer to the music profession and future as interpreted in leading cities throughout the country.

We have not begun as yet to feel the full impact of the great nationwide campaign of "morale-building." When this really gets under way, there will be even a more jubilant tale to tell of the part which music is privileged to play in the new expansion of every resource in this country.

VARIATIONS

By Leonard Liebling

Ralph McGill, editor of the Atlanta Constitution, recently attended the performance of the Ballet Russe in his city. It was on the night when President Roosevelt made his famous speech after the Japanese attack on Hawaii. Editor McGill afterward wrote this in his paper:

. . . When the second ballet was done the curtains closed and the loudspeakers were turned on.

The members of the ballet came out on the stage.

Tamara Toumanova was there, dressed in her ballet dress and satin slippers.

There were some there, half in costume for the last ballet, Saratoga, and wearing tights and jockey caps. There were some in costumes from the ballet just finished. There were others in dressing gowns.

Some sat. Others, tired, stretched out on the floor.

There were wardrobe women. There were stage hands.

One member of the ballet, with a wig and a long false mustache, sat by a stanchion, the make-up of his face giving him a set, forlorn look beneath his grease paint and his wig and mustache.

It was a bit dim back there. Out front there was the brilliant audience. And lights.

Back stage there was, before the broadcast began, a whispering babble. There were Russian and French and Polish being spoken. And American. Here were people almost each of whom had a story as fascinating as that of Toumanova and of Alexandra Danilova.

I never saw more rapt attention. Heads were cocked to get the words that came through the curtain from the loudspeakers on the other side of the heavy drapes. No one moved. Their painted faces, looking up, were odd and a bit grotesque as the harsh lights up in the top of the high stage roof shone on them.

Here were people of many bloods, still, listening to the voice of Franklin D. Roosevelt, proclaiming faith in democracy, denouncing the raw, treacherous ruthlessness of the Axis gangsters.

When his voice ceased and the music of the national anthem came through the curtain, they stood stiffly at attention, ballerina, clown, dancers, their faces solemn, strained.

* * *

An appeal arrives from Major James L. Mason, Post Morale Officer at Pine Camp, N. Y. He says that "a very definite need exists here for such equipment as records, sheet music and any musical instruments that could be provided. At this moment a Music Appreciation Club is being organized which intends to stress the aesthetic appeal of the best music. One of the mediums by which it intends to present its programs is the Capehart, now in use in the Service Club. However, at the present time there is a dearth of recordings of the music of the masters, the only two examples being the Artur Rubinstein recording of the popular Tschaikowsky Concerto and one of the Franck Symphony. If interested, generous persons could present to the Service Club at Pine Camp a number of records of similarly high standards, they would be conferring a boon of inestimable value.

"There also exists a need for sheet music suitable for use by male glee clubs and orchestras. Several such organizations are being formed but they are greatly hampered by lack of music. Of course no funds are available for the purchase of such material, and the various soldier organizations are forced to depend upon donations.

"We have enough phonographs and pianos, but could put to valuable use more small instruments such as saxophones, violins, trumpets, etc.

"If we could be helped in the manner I suggested, the donors may be sure of enthusiastic appreciation from our soldiers at this camp. This office too would be extremely grateful, since it would aid us in solving a serious problem with which we have been confronted for a long time."

Musical Courier readers will surely heed Major Mason's words, and give gladly of everything they are able to spare in the way of the materials he requests.

* * *

From the Musical Courier's valued San Francisco co-worker comes this informative communication:

San Francisco, December 17, 1941

Dear Variations:

I was much interested in Eric Simon's letter published on your page re the "existence and discovery of a previously unknown clarinet Sonata by Mendelssohn." I doubt very much if the manuscript discovered by the Messrs. Simon and Goodman in a New York bookshop is Mendelssohn's original.

This Sonata is not exactly "unknown." It is mentioned in Grove's Dictionary (and always has been) in a long list of unpublished works by Mendelssohn the manuscripts of which are, or once were, in the Prussian State Library in Berlin. (You can find it on Page 434 of Volume III of the 1927 edition of Grove.) I believe it was in 1931 that I mentioned this entry in Grove to Burnet Corwin Tuthill, the country's outstanding clarinut. Tuthill wrote at once to the Prussian State Library, where a copy was made for him, and if I am not mistaken, Tuthill has performed the piece in public.

If Tuthill could get a copy in the pre-Hitler days, so could anyone else, and it is inconceivable that he should be the only one to write and ask for one during the past hundred years, especially since the work has been listed in Grove since the first edition was published in 1880. The New York copy could even be Tuthill's, for all I know. Anyhow, it is inconceivable that Mendelssohn's original should have got loose from the Prussian State Library unless that institution is now dumping all its Mendelssohniana, in which case we should have heard about it in a much more emphatic form. Anyhow, it's nice to know the piece has now been published. Maybe some day Mr. Simon will dig up the prize curiosity of the clarinet literature, an opera by Meyerbeer called Les Amours de Tevelinde, in which the role of the hero is played by a clarinet virtuoso who acts and toots at the same time. Then Benny Goodman, having made the Philharmonic, could make the Met—and wouldn't that be something!

Yours musicologically

ALFRED V. FRANKENSTEIN.

* * *

A keen student of the American concert stage in the 80's, Johann Singer, the pianist, after reading the program book of Col. Sinn's Montauk Theatre, Brooklyn, dated Sept. 16, 1895, forwards the following elucidating data:

"Dr. Hans Von Bülow was quoted on the qualities of a piano and Eugen d'Albert was quoted on the same instrument. (a) is Von Bülow's and (b) is d'Albert's:

(a) 'I declare them *the absolutely best* in America.'

(b) 'I declare them *the best absolutely* in America.'

"Another piano had this advertisement:

'The buying public will please *not confound* the genuine————piano with one of a similar sounding name of a cheap grade.'

"The opus that evening was Il Trovatore with Mme. Marie Tavary, Mme. Bella Tomlins and Cavalier Albert L. Guille. On the program one could read:

'Children in arms not admitted.'

'Bric-a-brac on the stage furnished by Liebman Co.'

'While Gentlemen smoke, the Ladies can wait in the parlor on orchestra floor.'"

* * *

Characteristic too is the communication from a young pianist in an inland city, who writes: "For some time now, I have been toying with an idea as to how to get lessons with—(name deleted by censor—L.L.) in New York without giving up my connections and pupils here. Frankly, I am not too adventurous a soul and I like to keep at least one foot on terra firma. The story of the boy who goes to big city, nearly starves, and because of virtue and honesty finally secures the presidency of General Motors or something like that at the last moment (just before expiring) doesn't appeal to me."

* * *

Remarks overheard at the Boston Symphony Orchestra's Dvorak concert some weeks ago:

First Music-Lover (female, of course): "Is that 'New Style' symphony pretty?"

Second Music-Lover: "You mean 'New World'. Yes, it's pretty all right. But some of it is awfully slow."

First Music-Lover: "You mean that piece they play at the movies so often?"

Second Music-Lover: "Yes, that's it. Of course, there are some fast parts, too, and that sort of evens things up."

First Music-Lover: "I suppose it does."

IRVING SCHWERKÉ.

* * *

My Hollywood snooper sends word that Richard Hageman has done two excellent orchestral scores for the films, Paris Calling, to be released shortly, and Shanghai Gesture, currently playing. He has had a more varied career than any of our contemporary musicians. Coming to America about thirty-five years ago from his native Holland, after serving abroad as a concert pianist, opera conductor, and accompanist at the Paris studio of the elder Marchesi, he toured this country with Francis Macmillen, the violinist; later with Yvette Guilbert, the diseuse; became coach and conductor at the Metropolitan; leading concert accompanist, song composer and vocal teacher in New York; had his opera Caponsacchi produced at the Metropolitan and in Europe; and made many appearances with the baton from coast to coast as director of symphony orchestras and opera companies.

His present distinction will offset my recalling too, that when ragtime first set all America to dancing, Dick was counted among the most enthusiastic and expert toe twirlers in the terpsichorean spots along Broadway.

* * *

In Chicago not long ago a doctor effected a successful Caesarian operation with only local anesthesia, and to divert the mother, had the phonograph play Tschaikowsky's exciting B flat minor piano Concerto while he operated. This seems to deny the traditional medical practise of using only soothing music for hygienic purposes.

* * *

B. F. postcards pithily: "Why the sneers at radio's 'soap operas'? Anyway, they're clean, aren't they?"

* * *

Only $20,000 was the deficit of the Chicago Opera season just ended under the directorship of Fortune Gallo. As traditional opera business goes, the sum represents profit, as the 1939-40 shortage of the organization was about $100,000.

* * *

Ellen-Jayne Lyon of George School, Penna., says that certain orchestral transcriptions by Cailliet and Stokowski are "more Bacchanale than Bach."

* * *

Critic Carleton Smith in Esquire: "We're not a nation of Bach, Beethoven and Brahms, but we are instead, a stamping grounds of Ford, Du Pont and General Motors."

Holiday time means but one thing in the life of your over-worked reporter. Did he hear some snickers over the adjective? Anyway, Simon is starting the New Year with a headache engendered by the end of the Old.

Party after party evolved as musicians momentarily tried to forget the news over the radio and in the papers, and went back to more happy times.

Probably the largest function of the season was that held by Columbia Concerts, Incorporated. Let's see, if I can remember: there was—(Just a moment, folks; the phone is ringing!)

"Yes—, all right Dorle. Pictures are coming. Thank you." . . .

Simon noted that among those having a real Christmas time was—

Oh, yes, Mr. Postman, thank you. . . .

My, oh my, look at that list! Practically every important name in the music field. . . .

What's that, Russ? I can have only three inches space?

Well now, these names. Six words to a line, divided by—

Oh, heck. Simon never won any prizes in mathematics. . . .

How much room can I have next issue?

No, I don't mean the Booking Issue, I mean the next one.

Perhaps more. Mmmm. That sounds better. Wait a moment.

Operator, get me Dorle again. . . .

Hello, Dorle, this is SIMON. What's that? You left out 50 names. Heavenly days, McG—No, that's wrong. Excuse please.

Dorle, say how about you and me celebrating?

Celebrating what?

Why names, just names.

Wait until next year?

Oh, all right!

Folksies! After due consideration, Miss Jarmel and your over-worked reporter (no comments again, please), have decided that in order to do justice to the mammoth Christmas party on Dec. 19, details will appear later.

(P. S.—Provided Simon recovers in time from the New Year's parties.)

Igor Gorin Appears in Opera on Concert and Radio Tour

Following his appearance at Carnegie Hall on Dec. 7 with the New York City Symphony, Igor Gorin, baritone, left for Chicago to appear with the Chicago Opera as Germont in La Traviata. Mr. Gorin also sang Tonio in the WGN-MBS broadcast of Pagliacci. He sang over NBC on the Treasury Hour on Dec. 9. During his tour, the baritone also appeared with the Houston Symphony and in recitals in Lake Charles, La., and Hattiesburg, Miss.

Margaret Speaks Assists Altoona Civic Symphony

ALTOONA, PENNA.—Margaret Speaks, soprano, was the guest artist at the second concert of the 13th season of the Civic Symphony of Altoona on Dec. 11. Ossy Renardy, violinist, will be heard with the ensemble on Feb. 5 and George Britton, baritone on March 19.

The symphony, conducted by Russell Gerhart, is the outgrowth of a string ensemble organized by Mr. Gerhart. It now includes 70 musicians and concerts are given in the Roosevelt Junior H. S., seating 2,500. Amparo Iturbi, pianist, was soloist at the first concert this season, on Oct. 23.

The second annual Spring Pop concert will be held on May 1 in Jaffa Mosque, seating 5,000.

Caterina Jarboro in Recital at Town Hall on Jan. 16

Caterina Jarboro, Negro dramatic soprano, will present a Town Hall, New York recital on Jan. 16 with Paul Ulanowsky at the piano. Her program includes arias of Gluck, Piccini and Weber and songs of Faure, Grieg, Gaffi, Rosa and Catel.

Malkin Heard on WQXR

Manfred Malkin, pianist, who has played the Schumann Concerto in A minor over the radio several times recently, performed the work over Station WQXR, New York, on Dec. 14 with string ensemble accompaniment arranged by Jacques Malkin.

LUCILLE MANNERS, AUCTIONING CURIOS for British War Relief, explains some of the wares to Ilka Chase, left, radio actress. Miss Manners has renewed her NBC Cities Service contract for her fifth consecutive year. Recently she sang Nedda in Pagliacci at Baltimore; Marguerite in Faust in Montreal, Quebec, and Richmond, Va. Miss Manners also has been active in defense broadcasts, including the Nov. 18 program for the Red Cross Roll Call.

I See That

Gilbert and Sullivan's Yoemen of the Guard was presented by the Savoy Opera Guild at the Cherry Lane Theatre, New York, on Dec. 18, 19, 20, 25, 26 and 27.

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Ralph Lear, tenor, with Gordon Manley, accompanist, presented a program of arias and songs at the Nurses Residence, New York, on Nov. 18.

• • •

Vitya Vronsky and Victor Babin, duo-pianists, spent their first Christmas at their new ranch home in Santa Fe, N. M. The second half of their tour opens in Los Angeles on Jan. 9.

• • •

Elizabeth Crawford, dramatic soprano, gave a recent concert at Sweet Briar College of which she is a graduate.

• • •

The Theatre of Jack Rank, presented on tour by William Neill, Inc., has been appearing in Mississippi and North Carolina and gave six performances during the Christmas holidays in Florida.

• • •

Marianne Lorraine, French singing actress, makes her formal American debut on Feb. 14 in Town Hall when her program includes a portion of America Was Promised by Archibald MacLeish, librarian of Congress. Miss Lorraine was a guest at the Dec. 12 Free World Dinner at the Hotel Roosevelt, sponsored by former U. S. Minister to Denmark, Mrs. J. Borden Harriman.

• • •

Robert Lawrence, music critic and author, conducted the Rhode Island Symphony in Providence, R. I., on Dec. 14. He studied conducting with Albert Stoessel at the Juilliard Graduate School and made his debut last season with the New York City Symphony.

• • •

Among those attending Grace Moore's Metropolitan Opera bow as Tosca on Dec. 18 was her husband, Valentin Parera, who has been ill.

• • •

Natalie Bodanya, soprano of the Metropolitan, sang excerpts from Hansel and Gretel over WJZ and the blue network on Christmas Night. General Manager Edward Johnson of the Metropolitan, was commentator.

• • •

Quartets of Mozart, Shostakovitch and Kreisler were played on Dec. 5 at the New York Public Library by the Stuyvesant String Quartet comprising Sylvan Shulman, Maurice Wilk, Emanuel Vardi and Alan Shulman.

• • •

Stefany Poinier presented her pupil Mary Ellen Glass on Dec. 6 at the Hotel Pennsylvania, New York, for the Star Welfare League, Inc. Mme. Poinier recently addressed the New York Council of Women at the Hotel Astor.

• • •

John Jacob Niles gave a program of American folk music, sung to dulcimers, for the benefit scholarship fund of the Brooklyn Heights Music Studios.

• • •

Morley Evans, baritone, with Vera Covert, soprano, and Edwin McArthur as accompanist, presented a matinee musicale on Dec. 14 at the Waldorf-Astoria Hotel, New York.

• • •

Josef Wagner started his second season of the Josef Wagner House Concerts on Nov. 29 and Nov. 30. Bruno Eisner and Mr. Wagner played original works for piano duets. Mr. Wagner played works of Scarlatti, Bach, Beethoven, Respighi, Rachmaninoff and Chopin on Dec. 27 and 28.

• • •

Herbert Haufrecht's Story of Ferdinand, with text by Munro Leaf, was given its radio premiere on the Roy Shields program over NBC on Dec. 9. Scored for full orchestra, it is scheduled for performance on Feb. 23 by the New York Philharmonic-Symphony Society.

Photo by Roy Pinney

"A FLYING TENOR." Eugene Conley has been commuting by air each week between Hartford, Conn., where he sings on the "Music for Everyone" period over NBC late on Saturday afternoons, to Brooklyn, N. Y., where he appears the same evening with the Brooklyn Academy Opera Company. He has donned costume and makeup on the plane for the Duke in Rigoletto. On Dec. 14 he appeared as soloist in Messiah with the Handel and Haydn Society at Symphony Hall, Boston.

Beecham to Present Mozart Festival in Northwest

SEATTLE.—A Mozart Festival will be held in the Pacific Northwest, starting Feb. 13, by Sir Thomas Beecham and the Seattle Symphony Orchestra. Ten performances, between Feb. 13 and March 3, will be given in Seattle, Victoria, Boise, Pendleton, Eugene and Portland. Concerti for violin, viola and piano; overtures, divertimenti, symphonies, songs and operatic selections will make up the program.

A lecture on Mozart, with Sir Thomas at the piano, will open the festival here. An operatic festival concert will be held on Feb. 19 and concerts with soloists on Feb. 16, 26 and March 3.

Prior to the festival, the Seattle Symphony Orchestra will present the Ballet Russe de Monte Carlo on Jan. 22-24; and two concerts of the orchestra with John Barbirolli as guest conductor and Joseph Szigeti, violinist, as soloist, on Feb. 2 and 3.

Willeke Conducts Orchestra at Institute of Musical Art

Willem Willeke conducted the orchestra of the Institute of Musical Art of the Juilliard School on Dec. 18. The program comprised works of Beethoven and Cesar Franck.

A student recital on Dec. 12 was presented by Elizabeth Scott, Wilma Weed and Harry Kondaks, pianists; and Mary Milner, soprano.

Adelaide Van Wey to Sing at Helen Schafmeister Musicale

Adelaide Van Wey, contralto, will appear at the third and final Candlelight Musicale this season on Jan. 14 at the Waldorf-Astoria. Helen Schafmeister, pianist, who presents this annual season, again will participate. Miss Schafmeister had Viola Wasterlain, violinist, as assisting artist at the second musicale on Dec. 9.

Queena Mario Develops Recordings as Aid for the Singer

Now in her second decade as a vocal teacher, Queena Mario is convinced that most voices fall into two general classifications; those that are produced too far back in the head, or too far front in the mask. Having determined into which group a student falls, the teacher should work to supply the resonance that is missing, Mme. Mario declared, so that a full voice will result.

The former Metropolitan Opera prima donna, who studied with the late Marcella Sembrich and who was called upon, while still a young member of the company, to take over her mentor's classes at Curtis Institute, went into detail with her Musical Courier interviewer as she discussed her teaching work.

"There came a time in my career when my tonsils were removed and singing for the first time became difficult," Mme. Mario said. "I had to stop and think *why* I did certain things which heretofore I had done almost automatically. And so I evolved a set of theories. When these theories were found to work on others in my early teaching days, for me they became principles. When the principles proved themselves unfailingly in every instance in which they were actually applied, they became no longer theories nor principles but a science, for science after all consists only of principles that are proven.

Two Classifications of Voice

"Most American singers sing from too far back in the throat, with a certain lack of brilliance. Most Latin voices depend too much on the mask, robbing the voice of overtone and 'dome.' The good teacher combines both and knows how to bring about a full use of all the resonating chambers. Of course, there are a million vocal faults, such as a rigid jaw, restriction of the tongue, poor breathing support and numerous others, but these are common to all types of singers. And my two general classifications still hold good.

"Some teachers, however, find themselves unable to explain to students why these errors occur or how they can be corrected. I am calling upon personal experience when I say this, for there have been many teachers working with me and many who have applied, for whom I have not been able to find time.

Lectures Illustrated by Recordings

"As a result of this work, I decided to try to help those teachers in outlying sections, and students also, and I prepared a series of lectures illustrated by recordings. There is no intention on my part of competing with good teachers anywhere or of upsetting any ideas they may have. But when there were more applications for study with me than I could accommodate, it occurred to me that perhaps a wider circulation would enhance teaching in places where such information would be of value.

"Let me cite a case in point. A woman came to me long ago and wanted to study. She had a thoroughly pleasing voice but, at her age, it was impossible to provide for her the career she had wanted in her youth. Had this course in voice training been available to her as a girl, she might have had the career she wanted.

"I want to help those people who are too far from a teacher and I want to help teachers who cannot come to our big cities.

"I believe that these recordings will help teachers in another way. When a teacher is working with a pupil, he has to sing to illustrate his points of instruction. A long day of teaching is taxing and exhausting.

"By means of these recordings, the teacher can explain his criticisms, just as I do with my own pupils. He can then use the recordings and thus save his own voice. Furthermore, by using the recordings as a lending library, he can permit the pupil to have a 'lesson,' as it were, every time that pupil is practicing in her own home.

"I have tried to make both the lessons and the recordings concise and yet comprehensive. By using the two together, the pupil gets the complete information, the one illustrating the other. The faults are explained, the student is able to make an analysis of his weaknesses and is offered means whereby, these may be remedied.

"In doing this, I feel that I have contributed something not only to music but to music education."

LOIS BANNERMAN,

young American harpist, who opened the Brooklyn, N. Y., Academy of Music season, gave a program on Nov. 12 for the Stamford, Conn., Schubert Club. Miss Bannerman, shown on her favorite mount, Pennybunch, plays a return engagement on Jan. 6 with the York, Penna., Symphony Orchestra, Louis Vyner, conductor, and on Jan. 18 returns to the Brooklyn Academy. She tours the South and Middle West in March.

Luboshutz-Nemenoff Duo in N. Y. Recital on Jan. 23

Pierre Luboshutz and Genia Nemenoff, duo-pianists, interrupt their tour of 40 recitals on Jan. 23 to present their annual Town Hall, New York, recital of music written especially for two pianos. This month they are appearing in Springfield, Portsmouth, Oak Park, Detroit, Fond du Lac, La Porte and Dayton. In January they tour New England, in February the south and in March in Canada.

Land Conducts Messiah with Yonkers Festival Society

Arthur Harold Land conducted the Oratorio and Festival Society of Yonkers, N. Y., in Handel's Messiah on Dec. 16. Soloists were Rose Dirman, soprano, Amy Ellerman, contralto, E. Austin Kane, tenor and Mr. Land, bass. The chorus of 100 was assisted by Frank Chatterton, pianist, Oliver Herbert, organist, Patricia Yates, harpist and an orchestra.

Murray and Roubakine Present Beethoven Sonata Series

John Creighton Murray, violinist, and Boris Roubakine, pianist, are presenting the 10 sonatas by Beethoven for these instruments in six lecture-recitals. The first was on Dec. 3 with others on Dec. 18, Jan. 14, Feb. 25, Mar. 11 and Mar. 26.

Mozart Festival for New York

A Mozart Festival, honoring the composer's 150th death anniversary, will be held on Jan. 17 in Carnegie Hall, New York, under the auspices of the Committee for the Preservation of Austrian Art and Culture in the U. S. A. The program includes Mozart's one-act opera, The Impresario, in a new English version prepared by Earl Wilson and Dr. Felix Guenther. Otto Klemperer conducts.

CONCERTS IN NEW YORK'S HALLS

A—afternoon; E—evening; M—morning.

THURSDAY, JAN. 1

Philharmonic-Symphony Society, Carnegie Hall (E)

FRIDAY, JAN. 2

Philharmonic-Symphony Society, Carnegie Hall (A)

SATURDAY, JAN. 3

Harry Cykman, violinist and Walter Robert, pianist, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

SUNDAY, JAN. 4

Gardner Jencks, pianist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
New Friends of Music—Artur Schnabel, pianist, Town Hall (5:30)
John Feeney, tenor, Town Hall (E)
New York City—WPA Orchestra, Carnegie Hall (E)
Vogt Opera Group, Carnegie Chamber Music Hall (E)

MONDAY, JAN. 5

Marian Anderson, contralto, Carnegie Hall (E)
Robert Stevenson, pianist, Town Hall (A)
Ruth Diehl, soprano, Town Hall (E)

TUESDAY, JAN. 6

Philadelphia Orchestra, Carnegie Hall (E)
Katherine Eyman, pianist, Town Hall (E)
Rachelle Shubow, pianist, and Paul Best, baritone, joint recital, Barbizon Recital Hall (E)

WEDNESDAY, JAN. 7

Lotte Lehmann, soprano, Town Hall Endowment Series, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

THURSDAY, JAN. 8

Boston Symphony Orchestra, Carnegie Hall (E)

FRIDAY, JAN. 9

Edna Belgum, pianist, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (A)
Byrd Elliot, violinist, Mary Crary, diseuse, Carnegie Hall (E)

SATURDAY, JAN. 10

Boston Symphony Orchestra, Carnegie Hall (A)
Eugene Gash, pianist, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

SUNDAY, JAN. 11

Philharmonic-Symphony Society, Carnegie Hall (A)
Suzanne Sten, mezzo-soprano, Town Hall (A)
New Friends of Music—Artur Schnabel, pianist, Town Hall (5:30)
Jacob Feuerring, pianist, Carnegie Chamber Music Hall (A)
New York City-WPA Orchestra, Carnegie Hall (E)
Judith Litante, soprano, Town Hall (E)
Children's Opera, Barbizon-Plaza Concert Hall (E)

MONDAY, JAN. 12

Arthur Le Blanc, violinist, Town Hall (E)
National Orchestral Association, Carnegie Hall (E)

TUESDAY, JAN. 13

Leslie Frick, soprano, Town Hall (E)
Dusolina Giannini, soprano, and Ezio Pinza, bass, Carnegie Hall (E)
Enid Hellman, soprano, Judith Ann Williams, pianist, joint recital, Barbizon Recital Hall (E)

WEDNESDAY, JAN. 14

John Kirkpatrick, pianist, Town Hall (E)
Elly Kassman, pianist, Carnegie Chamber Music Hall (E)
Nina Gordani, folk songs, Barbizon-Plaza Concert Hall (E)

THURSDAY, JAN. 15

Philharmonic-Symphony Society, Carnegie Hall (E)
Annette Royak, soprano, Carnegie Chamber Music Hall (E)
Maria Maximovitch, soprano, Carnegie Chamber Music Hall (M)

FRIDAY, JAN. 16

Philharmonic-Symphony Society, Carnegie Hall (A)
Caterina Jarboro, soprano, Town Hall (E)
Myfanwy Evans, Welsh Song Recital, Carnegie Chamber Music Hall (E)

SATURDAY, JAN. 17

Philharmonic-Symphony Society, Carnegie Hall (M)
Bronislaw Huberman, violinist, Carnegie Hall (A)
Mozart Festival, Carnegie Hall (E)
Germaine Leroux, pianist, Town Hall (A)
Janet Bush, mezzo-soprano, Town Hall (E)

SUNDAY, JAN. 18

Philharmonic-Symphony Society, Carnegie Hall (A)
New York City-WPA Orchestra, Carnegie Hall (E)
Lydia Summers, contralto, Town Hall (A)
New Friends of Music (Artur Schnabel, pianist) Town Hall (5:30)
Lucie Bigelow Rosen, theremin recital, Town Hall (E)
Wilson Woodbeck, baritone, Carnegie Chamber Music Hall (A)
Negro Dance Company, Carnegie Chamber Music Hall (E)

MONDAY, JAN. 19

Emile Baume, pianist, Carnegie Hall (E)
Frederick Bristol, pianist, Carnegie Chamber Music Hall (E)
Philharmonic-Symphony Society of New York—Young People's Concert, Town Hall (A)
Erica Morini, violinist, Town Hall (E)
Ragini Devi, dancer, Barbizon-Plaza Concert Hall (E)

TUESDAY, JAN. 20

Efrem Zimbalist, violinist, Carnegie Hall (E)
Amparo Navarro, pianist, Town Hall (E)
Helen Airoff, violinist, Vivian Rivkin, pianist, Barbizon Recital Hall (E)

WEDNESDAY, JAN. 21

Jose Iturbi, pianist (Town Hall Endowment Series), Town Hall (E)

THURSDAY, JAN. 22

Philharmonic-Symphony Society, Carnegie Hall (E)

FRIDAY, JAN. 23

Philharmonic-Symphony Society, Carnegie Hall (A)
Golden Hill Chorus, Carnegie Hall (E)
Pierre Luboshutz and Genia Nemenoff, duo-pianists, Town Hall (E)
Gdal Saleski, cellist, Edna Bockstein, pianist, Carnegie Chamber Music Hall (E)

SATURDAY, JAN. 24

National Orchestral Association, Carnegie Hall (A)
Robert Shilton, baritone, Town Hall (A)

SUNDAY, JAN. 25

Philharmonic-Symphony Society, Carnegie Hall (A)
New York City-WPA Orchestra, Carnegie Hall (E)
Dalies Frantz, pianist, Town Hall (A)
New Friends of Music (Artur Schnabel, pianist), Town Hall (5:30)
Richard Baldwin, pianist, Town Hall (E)

MONDAY, JAN. 26

Yehudi Menuhin, violinist, Carnegie Hall (E)
Lura Stover, soprano, Town Hall (A)

TUESDAY, JAN. 27

Lily Pons, soprano, Carnegie Hall (E)
New York Madrigal Society—Debut Award Recital—Mari Harding, pianist, Joseph Victor Laderoute, tenor, Town Hall (A)
Dessoff Chorus, Paul Boepple, conductor, Town Hall (E)
Miriam Young, soprano, Roger White, baritone, Barbizon Recital Hall (E)

WEDNESDAY, JAN. 28

Heida Hermann, pianist, Town Hall (E)
Harriet Stempel, pianist, Carnegie Chamber Music Hall (E)

THURSDAY, JAN. 29

Philharmonic-Symphony Society, Carnegie Hall (E)
Helen Alexander, pianist, Carnegie Chamber Music Hall (E)
Fritz Krueger, tenor, Barbizon-Plaza Concert Hall (E)

FRIDAY, JAN. 30

Philharmonic-Symphony Society, Carnegie Hall (A)
Vladimir Horowitz, pianist, Carnegie Hall (E)
Figueroa String and Piano Quintet, auspices: The Puerto Rican Government, Town Hall (E)

SATURDAY, JAN. 31

Maria Therese, dancer, Carnegie Hall (E)
Jan Kiepura, tenor, Town Hall (A)
Municipal Opera Association, Carnegie Chamber Music Hall (E)

NEW PUBLICATIONS *Include Musical Quizzes, Stage and Concert Works,*

BOOK

MUSICAL QUESTIONS AND QUIZZES, a Digest of Information about Music, by Marion Bauer.

Believing rightly that "music is more in the public eye" than ever, Miss Bauer has dug out a lot of more or less connected questions on phases of musical lore suitable for use in contests.

Part I is devoted to 29 different aspects of the Musical Quizz, with such subtitles as Famous Operatic Arias, What Happened on These Dates? and the like. Part II concerns Musical History, Part III questions and answers on jazz, Part IV the orchestra, Part V elements of music, Part VI recommended books and records; and Part VII the answers to the various sections. The book employs multiple choice and other types of tests approved by modern pedagogy, and is rich and informative. (G. P. Putnam's Sons, New York.)

OPERA

GARRICK, opera in three acts (vocal score); music by Albert Stoessel; libretto by Robert A. Simon.

Produced some years ago at the Juilliard School, this three-act opera met with warm public and critical response. It was reviewed at the time by the Musical Courier, and praised as having a fluently melodious and expertly written vocal and orchestral score, and an interesting story well told in its scene sequence and text. It has been an astonishing fact to many that the work has not been taken over, at least on occasion, by some of the major lyrical stages.

The present published edition of Garrick is in compact, handy form, with a piano part of medium difficulty, and the vocal lines underlaid with the words of the libretto. (J. Fischer & Bro.)

MUSICAL PLAY

CURTAIN CALLS FOR WOLFGANG MOZART, by Opal Wheeler and Sybil Deucher. Illustrated by Mary Greenwalt.

A musical play for children, with piano obbligatos from familiar Mozart works. Incidents in the composer's life are presented engagingly in simple but intelligent dialogue. The chief characters are the Mozart children and parents, Marie Antoinette, the Emperor and Empress of Austria. Beside meaningful illustrations cleverly drawn, the little book offers costume plates for the persons in the play.

The authors know exactly how to shape their material, for they have had successful previous experience with their similar plays about Haydn and Bach. (E. P. Dutton & Co., New York.)

CHAMBER MUSIC

SONATA FOR CHAMBER ORCHESTRA, by Johann Ernst Galliard, arranged by Fabien Sevitzky. Four movements of contrasted types are contained in this ingratiating and melodious work of a past era, which Mr. Sevitzky has restored to symphonic currency in his clever arrangement. The sonata begins with a somewhat dramatic *grave*, then proceeds to a gay *allegro*, followed by a brief *andante teneramente*, and closes brightly, *allegro spiritoso*. The idiom is typical of the early 18th century, its grace and vivacity being spiced with many virtuosic ornaments and scale passages.

The scoring is for the usual five string instruments, plus flute, oboe, B flat clarinet, horns in F, timpani in C-F-G. Published both in score and parts, it can also be played by string orchestra, as small notes are provided to be done by the solo instrument in each section, flute, oboe, clarinet and bassoon parts being taken over by the first and second violins, viola and cello. Piano part is for study only. (G. Ricordi & Co., Inc., New York.)

FOR VIOLIN

THE MODERN TECHNIQUE OF VIOLIN BOWING, by Harold Berkley. Beginning with the thesis that "all of the left-hand facility in the world counts for little if the other musical partner proves unworthy," Mr. Berkley undertakes in this volume a painstaking analysis of the principles of modern violin bowing. He lays down the rules that modern bowing technique rests largely on three bases: a modified hold of the bow; training and development of the entire right arm, not merely of the hand and wrist; and the complete control of the wrist-and-finger motion in the lower third of the bow. A further phase is their application to musical interpretation. The author cautions that any series of exercises must be used "with imagination." He takes up in the twelve chapters of his concise work, such subjects as holding the bow, Six Basic Motions of the Bow-Arm, Wrist-and-Finger Motion, The Upper Arm, Crossing Strings in Legato, Upper Half of the Bow, Arpeggios, Chord Playing, Spiccato and Staccato, Development of Agility, Tone-Production, and Diagnosis of Bowing Faults. The sections are liberally illustrated with diagrams and brief exercises. The directions are quite detailed, an example being numerous discussions of the point on the strings where the bow is placed to execute a certain figure.

A remarkably lucid and able compendium of advice to the player is this clearly written book of some fifty pages, suitable to place on the music stand. (G. Schirmer, Inc., New York.)

SONGS

NIGHT IS COMING (A New Lullaby), by Erno Balogh, words by Helen Kaminski. A tender and unpretentious little number, with swaying rhythm and intriguing harmonies. It is eminently singable and quite brief. (G. Ricordi & Co., Inc., New York.)

THE NIGHT HAS A THOUSAND EYES, by Elaine Seaman. A simple song of two pages, tasteful in melody and sensitively harmonized. One of the best of the many settings of the familiar Bourdillon poem. The composer, Elaine Seaman (mother of Julian Seaman, the critic) is seventy-nine years old, an astounding fact in view of the freshness of her music, the first she has ever published. A second song will soon be issued by Schirmer. (Broadcast Music, Inc.)

(*Please turn to page* 25)

New Suite by Spialek Depicts Life of Ballerina

The life of a ballerina, from the classic form of the dance to modern choreography, is illustrated in a four-movement suite by Hans Spialek just published by Chappell & Co., Ltd.

Mr. Spialek has styled the opus a "suite of light music" and arranged it for full orchestra. Following an allegretto overture in which the classic idea is stressed, comes a second movement entitled Mood. A Waltz Interlude provides the third section. In the finale some of the material of the first movement is used, but in different rhythm.

Photo by Chidnoff

HANS SPIALEK

Mr. Spialek has been associated with Chappell for 18 years as an arranger. Born in Vienna, he studied with Zuck and Gliere and then travelled with the Russian Theatre in Europe and South America. He became an American citizen in 1930.

The new suite had its premiere last July at a Boston Pops concert under Arthur Fiedler. Mr. Spialek has prepared arrangements for 147 musical shows, including the current Panama Hattie and Let's Face It. He wrote another suite, Tall City, for the opening of Radio City. This has been played by Mr. Fiedler, Dr. Frank Black and Dr. Howard Hanson. A third suite, Water Colors, had its premiere at Covent Garden in London. His Symphonietta has been played in this country and in South America.

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SONGS

THE SUN WOULD SHINE AGAIN, a new song by Wilbur Chenoweth, the poem by Alice Grainger. This ballad is proving popular with many singers, judging by the number of artists listing it on their programs. It is suitable for male or female solo and can easily serve as a contrast number or as an encore. The tessitura lies primarily within the middle scale, with a top F, although two G's are optional, the last appearing as the climax in the repeated chorus. It is an expressive number and can be made effective through shading by a skillful interpreter. (Chappell & Co., Inc., New York.)

SATB

BALLAD OF THE WHITE COW, by Ernest Kanitz. Three little darkies, on a dark Sunday night, suddenly see something white and hear it cry "Boo," or perhaps "Moo." They are somewhat in doubt and this leads them to scamper away speedily. There are no ghostly but many altered chords, and the finale is a fortissimo K as the terror increases. A good encore item, not difficult. (Carl Fischer, Inc., New York.)

GOD IS GOOD, a setting of a Gluck air by Karl Geiringer in chorale style, making an anthem suitable for regular weekly programs as well as festive occasions. Not difficult, and with the first section repeated to form the close. (Theodore Presser Co., Philadelphia.)

I AM THE LIGHT OF THE WORLD, by Thomas Harborne, although marked for four parts, often presents these sections *divisi*. Starting in declamatory manner, the second part resolves into a four-part fugue, with the final section modulating into the original key. (Theodore Presser Co., Philadelphia.)

IN THEE, O LORD, HAVE I PUT MY TRUST, by J. Christopher Marks. By a noted New York composer-organist and choirmaster, the setting of Psalm 31, might well have a place in services during these trying times. The composer has eschewed any solo part, concentrating upon straight four-part writing, not in block fashion, but with normal and easy progressions. (Theodore Presser Co., Philadelphia.)

THOU WILT KEEP HIM IN PERFECT PEACE, by John Warren Erb, to a Scriptural text and dedicated to the composer's Musical Arts Chorus. Dr. Erb here provides for soprano and tenor soloists and a solo quartet in addition to the chorus, thus fashioning a work of large proportions which is oratorio-like in its setting. Alternately quiet and declamatory, it also includes a brief episode for women's voices alone. With an ample chorus, it can be an effective number for it is not difficult yet arranged for brilliant effects. (J. Fischer & Bro., New York.)

WE SEE THE CHRIST, by C. Albert Scholin, text by Dr. Arnold Lowe. Set for double chorus and portraying the grimness of Death riding the earth. Chromatic progressions on the part of each section add to the poignancy of the setting, which finally resolves into a solid major chord sung *fff*. (J. Fischer & Bro., New York.)

THE DAY IS GENTLY SINKING, by Philip James, is arranged to portray the mood of the poem. There are alternate risings and swellings of tone as the writer contemplates the darkness, the glorious noon, human frailties and the Voice of consolation. A baritone solo, primarily in minor idiom, tells of "death's dark eventide" and a unison conclusion, sung *pp* leads to a double Amen, to be taken a cappella. (Galaxy Music Corp., New York.)

THE 23RD PSALM, a setting by Antonin Dvorak, with the voice part adapted by George Calhoun. It is here published for the first time with the English text as it appears in the King James version, rather than the paraphrases of the English text heretofore used to conform with the Dvorak score and which he wrote to the Bohemian version of the Bible. The Dvorak observance will probably call attention to the fact that this Czech composer wrote much more than the New World Symphony. Here is a simple setting, almost declamatory in expression, of the Shepherd Psalm. Withal, it retains some of the folk idiom, moving within a limited range, but nonetheless singable. (Galaxy Music Corp., New York.)

TTBB

HEAR, O ISRAEL (Sh'ma Yisroel), an ancient Hebrew air and freely arranged for baritone solo and male chorus by Harvey Gaul. Both Hebrew and English words are available in this brief liturgical number which concludes in declamatory manner. (Galaxy Music Corp., New York.)

FANTASY ON AMERICAN FOLKS BALLADS, by Richard Donovan, comprises Southern Spirituals of both Mountain Whites and Negroes, a Virginia ballad and other numbers with two-piano accompaniment, making up a continuous piece if not a unified thought. Dedicated to the New York University Club Singers it should prove popular especially the sailor chantey, Reuben Ranzo. (J. Fischer & Bro., New York.)

SSA

LITTLE HOUSES, by Amy Worth, a simple setting of a simple thought. Second sopranos have the melody in the last part with the others humming. There is a brief soprano solo. (Galaxy Music, New York.)

Photo by Bruno of Hollywood

MAURICE ABRAVANEL,

who is directing three concerts of the New York City Symphony Orchestra series in Carnegie Hall on Jan. 4, 11 and 18. The soloists on these occasions will be, respectively, Helen Jepson, Josef and Rosina Lhevinne, and Roland Gundry.

New Music Received

FOR PIANO

Capriccio, by Charles Haubiel. The Composers Press, Inc., N. Y.

Etude in C., by Rosolino De Maria. G. Ricordi & Co., Inc., N. Y.

Paris Reverie, by Robert Stolz, Harold Flammer, Inc., N. Y.

FOR CLARINET QUARTET

Nostalgia, and Will O' The Wisp, by Charles Haubiel, The Composers Press, Inc., N. Y.

FOR FLUTE TRIO

In the Dorian Mode, and In The Phrygian Mode, by Charles Haubiel, The Composers Press, Inc., N. Y.

SONGS

The World's Sweetest Love Song, by Frank W. McKee, G. Ricordi & Co., Inc., N. Y.

Because of You, Land Most Divine, Christmas Bells, If Hearts Could Only Speak, by Edward Lebegott, published by the composer.

CHORAL WORKS

SSA, Her Dark Hair, by Debussy-Goldsworthy, J. Fischer & Bro., N. Y.

SSA, 'Tis Spring, by Howard S. Savage, J. Fischer & Bro., N. Y.

Wistaria, by Ruggero Vene, G. Ricordi & Co., Inc.

SATB, Sing On! Sing On!, by Gustav Klemm, and Who Shall Separate Us, by Thomas Harborne, both J. Fischer & Bro., N. Y.

Lover's Lament, by Reuel Lahmer, Mills Music.

TTBB, Mood, by Howard S. Savage, and London Girl, by Louise Snodgrass, arranged by Henry P. Cross, both J. Fischer & Bro., N. Y.

SSATBB, A. Rose, by J. W. Clokey, J. Fischer & Bro., N. Y.

FOUR-PART WOMEN'S VOICES

Ole Ark's a-Moverin', Negro Spiritual, Harold Flammer, Inc.

THREE-PART TREBLE VOICES

I Waited For The Lord, by Mendelssohn-Riegger, Harold Flammer, Inc.

TWO-PART CHORUSES FOR MEN'S VOICES

Old Man Noah, by Wallingford Riegger, Short'nin' Bread, by Wolfe-Riegger, and In My Lonely Caravan, by Harper-Riegger, all Harold Flammer, Inc.

Composers Press Holds Benefit for Publication Fund

The first concert for the benefit of the Publication Fund in the Composers Press Concert Series was held on Dec. 17 at the Haubiel Studios. Works of Charles Wakefield Cadman, Ethel Glenn Hier, Augusta Tollefsen, Charles Haubiel, J. D. Robb, Mrs. H. H. A. Beach and Virgil Thomson were presented. Participants were Phyllis Kraeuter, Edwin Ideler, Karl Kraeuter, Conrad Held, Willard MacGregor, Ruth Shaffner, Bogumil Sykora, Hinda Barnett and George Robert.

Annabel Comfort's Ballad Broadcast

Eugene Conley, tenor, sang in the premiere radio performance of the new ballad, Carina, by Annabel Comfort over the Red Network of the National Broadcasting Company on Dec. 5. The song is published by Carl Fischer, Inc.

Henrietta Schumann in Charleston

CHARLESTOWN, W. VA.—Henrietta Schumann, pianist, was presented in recital on Dec. 10 by the Community Music Association. Miss Schumann played Rachmaninoff's second sonata, a group of Chopin and numbers by Debussy, Brahms, Liszt and Robert Schumann.

Hinckley Group Sings Patience

Allen Hinckley's ensemble of young amateurs, the Village Light Opera Group, gave an excellent performance of Gilbert and Sullivan's Patience at the Heckscher Theatre, New York, on Dec. 12 and 13. The singers brought vitality and refreshing enthusiasm to their work. Mr. Hinckley had rehearsed his group thoroughly. The chorus of men was especially effective.

Credit for the fine scenery and colorful costumes is due Betty Skinner, who staged the entire performance and also appeared as Lady Jane. Ruth Dauchy was cast as Patience; Miles Winslow as Reginald Bunthorne; James Wiggins as Archibald Grosvenor. The Colonel, Major and Lieutenant were Arthur Cornish, Hugh Hinckley and Fred Leary, and Robert Brennecke was Mr. Bunthorne's Solicitor.

Considering the small orchestra accompanying the opera, the instrumentalists gave a good account of themselves.

Allied News Photo

MRS. C. M. SALE,

pianist, of Dallas, Tex., national executive secretary of Sigma Alpha Iota, was recently elected president of the Professional Panhellenic Association. For the past ten years executive secretary of S.A.I., Mrs. Sale is a member of Phi Beta Kappa, Mortar Board and Pi Beta Phi.

Repper's Dancer in the Patio Heard in Recitals

Stewart Wille has been playing Chas. Repper's The Dancer in the Patio as an encore to the group of piano solos which he plays when accompanying Lawrence Tibbett and Gladys Swarthout on tour. The piece, in tango rhythm, has also appeared on Helen Schafmeister's programs in her series of Candlelight Musicales at the Waldorf-Astoria.

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(*Continued from page 7*)

second) rather better than when I heard her do them abroad; with a thin, edgy tone, some questionable intonation, unpolished coloratura and pinpoint staccati (at first), to be sure, but also with an assurance denoting routine. Full judgment may be reserved for later occasions. Miss Bodanya's Papagena (emerging from a self-operating green flower—a Salzburg inheritance) was pert. Karl Laufkoetter's Monostatos was good. I preferred the Three Genii to the Three Ladies and thought the two priests and the two armored men excellent. Richard Rychtarik contributed several good dark scenes and a number of settings (like the backgrounds for Pamina's attempted suicide, the Papageno-Papagena duet and the closing Temple of the Sun) which were simply garish and cheap.

Chorus and orchestra had one of their very best evenings of the present season. Among the audience there may have been some who discovered that Schikaneder's libretto, far from being the nonsensical thing tradition calls it, is in reality one of the best opera books we have.

Astrid Varnay's Brünnhilde

A handful of people at the Metropolitan harbor an uncanny feeling that young Miss Astrid Varnay is a reincarnation of the late Andreas Dippel, the tenor who used to be able to save any performance at three and a half minutes' notice. Miss Varnay made an unscheduled debut recently by replacing the indisposed Lotte Lehmann as Sieglinde in the season's first Walküre. Six days later, without even the formality of a stage rehearsal and without ever having attempted the part before, she made possible the second Walküre by undertaking no less than Brünnhilde, when Helen Traubel declared herself unfit. Before we reach the end of the story we may still meet her as a twelfth hour Tosca, Daughter of the Regiment, Rosina or heaven knows what!

Miss Varnay's Brünnhilde was admirable under the circumstances. True, she has not the format for the role, which overweights her perhaps even more than Sieglinde. But though too small scale for such heavy duties she went through the part with the seasoned routine of a veteran and was scrupulously careful not to force her voice. I hope she will not often be called on for such excessive tasks. It might jeopardize her future, and Miss Varnay is far too valuable a young artist to spoil.

On the same evening of Dec. 12 Rose Bampton exhibited her first Sieglinde in New York, acting for the greater part with understanding, plasticity and grace. Her singing was a less gratifying element, especially in the upper part of her scale where her tones sounded tremulous and unanchored. The others in the cast included Mme. Thorborg and Messrs. Melchior, Schorr and List.

Lakme with Pons

A shabby performance of Lakme, marked by an unholy amount of flat singing ushered in the fourth week of the Metropolitan season on Dec. 15. Lily Pons in the name part wore some new costumes, reputedly Hindu. One would have given all this finery and then some for a closer devotion to the pitch not only in the Bell Song—sung distressingly flat—but very nearly everywhere else. Mr. Pinza went through the routine of Nilakantha and Mr. Jobin through that of Gerald, to whose music he felt it needful to give unremitting power of lung. It was a depressing evening, all told, not at all improved by the choreography of the new ballet master, Laurent Novikoff. Wilfred Pelletier conducted Délibes for better or worse.

Daughter of Regiment Returns

The season's first performance of Donizetti's La Fille du Regiment pleased an audience of good size the evening of Dec. 19. More credit for the vitality and sparkle of the thing than perhaps many listeners realized was due to Frank St. Leger, who received his first chance to conduct an entire opera at the Metropolitan and did so with abundant animation and spirit. The cast was to all intents the same as last winter's. Marie, the vivandière, is a good role for Lily Pons, who frolicked through the part, displayed her neat assortment of florid patterns and sometimes sang in tune. Irra Petina, the Marquise of Berkenfield, made the most of her chances for low comedy. Mr. Baccaloni's Sulpice is funny but not, to my mind, his best achievement, while his Italian brand of French counts against him. Raoul Jobin's voice is somewhat heavy and inflexible for the music of Tonio, but his performance on the whole is painstaking.

Other Features of Metropolitan Fortnight

Helen Traubel as Brünnhilde, Astrid Varnay as Sieglinde

Singing her first Brünnhilde at the Metropolitan, Helen Traubel essayed the role at the matinée of December 6 before an expectant audience and parterre of critics.

The American soprano gave a remarkably good account of herself. Her voluminous singing organ and splendid breath control enabled her to deliver the exciting music effectively on the whole, and her deep sincerity and excellent understanding of the required style also were potent aids in her performance. A ringing proclamation of the Valkyrie's opening cry marked Traubel's first entrance, and if she lacked intensity and all-out impressiveness in the great second act scene with Siegmund, she more than compensated with the fervor and pathos of the appeal and farewell in the third act finale. Her voice occasionally lost some of its velvet during the middle episodes of the opera, but one may safely set that down to the stress and nervousness of a premiere. In regard to Traubel's acting, the same reservation holds good. As she goes on to further assumptions of the heroic role, the artist's natural intelligence and adaptability will surely help her to develop and perfect her impersonation.

Owing to the indisposition of Lotte Lehmann, the new soprano Astrid Varnay was suddenly called upon to appear as Sieglinde. Attractive of figure and face, she made an ingratiating picture. Her acting was astonishingly resourceful and convincing, considering that the occasion was her first appearance on any operatic stage. The Varnay voice is of lovely quality, and is used with high musical purpose. However, while her high tones have brilliancy and fullness, her lower range is not equal to cope with a Wagnerian orchestra. She is certain to register with much greater effect in some other roles.

The rest of the cast consisted of old friends, with the exception of two newcomers as Valkyries, Mary Van Kirk and Maria Van Delden. Melchior did his always impressive Siegmund, with tones fresh and vibrant, ardent feeling and eloquent handling of text. Alexander Kipnis made the most of the sinister Hunding, giving vivid meaning to every word and musical phrase, and investing his voice with resonant power and appropriate characterization. Kerstin Thorborg, an aristocratic and dignified Fricka, sounded her vengeful measures with compelling effect. Friedrich Schorr was lamentably inadequate vocally as Wotan, but as usual, acted the role ably. Erich Leinsdorf, in command of the orchestra, gave a completely satisfying reading of the score, with all the heroics and passion it needs for fullest success.

ETHEL KRAMER,

fifteen-year-old violinist, appearing with the New York Philharmonic-Symphony Society on Jan. 17 in Carnegie Hall in the Young People's series, directed by Rudolph Ganz. She will play the first movement of the Wieniawski Concerto in D minor.

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Orfeo Repeated

The second hearing of Orfeo ed Euridice on Dec. 8 found an identical cast singing the noble Gluck work. Kerstin Thorborg was a commanding Orfeo, resplendent in song. Jarmila Novotna was the Euridice, a somewhat sober one, though well performed. Marita Farell brought charm and sprightliness to Amore, and Annamary Dickey sang the Happy Spirit. The orchestral reading under Bruno Walter was again distinguished. The chorus, trained by Fausto Cleva, sang with refinement. The important ballet contribution, restaged by Laurent Novikoff, seemed a little flapperish and athletic, with less tenderness of mood than in the previous staging of the Elysian Fields scene. The audience was large.

Rosenkavalier with Jessner

Replacing Lotte Lehmann whose illness made her unavailable, Irene Jessner sang the role of the Princess at the repetition of Der Rosenkavalier on Dec. 17.

Mme. Jessner sang with authority and appeal, and effectively set forth the character of the romantically disillusioned woman. The apostrophe to lost youth and love (End of Act I) was a particularly intelligent and sympathetic presentation.

The rest of the cast was as before, Emanuel List, Norman Cordon, Kurt Baum, Eleanor Steber and Risë Stevens adding engagingly to the fun and sentiment of the evening.

Erich Leinsdorf revealed the full vitality and beauty of the scintillating score and kept the performance moving at its best pace.

Grace Moore as Tosca

Making her New York debut in the role, Grace Moore appeared as Tosca at the first seasonal performance of Puccini's opera on Dec. 18.

Miss Moore had undertaken the part previously elsewhere several times, so she felt at ease in her initial effort before a Metropolitan Opera audience and offered measurable dramatic and emotional revealments. It is true that some of the more subtle elements of the character of Tosca seem to escape her for the time being, but such an intelligent artist and student as Miss Moore surely will perfect her impersonation with further essays. Pictorially she was an engaging vision to gaze upon. Vocally, the Tosca music calls often for stressful volume and therefore is not ideal for Miss Moore, whose effective singing quality is pure lyricism. Her delivery of the famed Vissi d'Arte number was lovely in sound and warm in feeling.

Lawrence Tibbett, in his best voice so far this season, gave a finished version of Scarpia, smooth and stylistic in song, and acted with full emphasis of the required sinister suavity and underlying savagery. Charles Kullman is tops as Cavaradossi, presenting a youthful and impassioned portrait, and using his vibrant voice with impressive power and appeal. De Paolis made the most of the cringing Spoletta; and as Angelotti, Norman Cordon furnished his usual polished contribution. Gerhard Pechner was a volatile Sacristan. The off-stage part of the Shepherd, customarily done by a contralto, was this time entrusted to a twelve-year old Greek lad, Michael Kreatsoulas.

A question: Was that Miss Moore who sang the off-stage solo bit in the cantata of the second act opening, as the score demands, or did some other soprano perform the measures? The voice sounded not at all like Miss Moore's.

Repainting of the old scenery and some new pieces and new placing in the church scene of the first act, appreciably helped the visual enjoyment of the large audience. Panizza gave a red-blooded reading of the orchestral score.

Marriage of Figaro Matinee with Pechner

With one exception, the cast of the Dec. 20 matinee of The Marriage of Figaro was the same as at the previous two representations of Mozart's masterpiece.

The substitution was occasioned by the illness of Baccaloni, and his customary role of Bartolo fell to a newcomer, Gerhard Pechner, making his second appearance at the Metropolitan. He gave a good account of the essential comedy and spirit and sang smoothly and stylistically.

For the rest, the opera had the careful baton guidance of Panizza, and was delivered with impetus and musical finesse by a brilliant cast consisting of Mmes. Rethberg, Risë Stevens, Sayao, Petina, Farell, Olheim and Dickey; and Messrs. Pinza, Brownlee, De Paolis, D'Angelo and Rasely.

Tannhäuser with Roman as Elisabeth

The Saturday evening performance of Tannhäuser, Dec. 20, was the first this season of that work. It also represented the initial appearance at the Metropolitan of Stella Roman as Elisabeth. She made a highly agreeable impression, with attractive physical attributes, a straightforward, sympathetic delineation, and excellent singing in appropriate Wagnerian manner. One defect, however, was the artist's lack of steadiness in the softer vocal passages, even though her quality of tone at all times fell pleasingly on the ear.

No need to retell about Lauritz Melchior's complete mastery of the title role. He was heroic in appearance and action, and delivered his music with impassioned effect. Kerstin Thorborg was a visually compelling Venus, seductive in impersonation and song. Herbert Janssen gave a fine-voiced, expressive and tender account as Wolfram. Emanuel List contributed resonance and dignity as the Landgrave. Maxine Stellman's silvery vocalism gave charm to the music of the Shepherd. Others altogether competent in the cast were Messrs. Carter, Harrell, Darcy and Gurney. Erich Leinsdorf's baton direction had eloquence and verve.

VYTAUTAS BACEVICIUS, composer-pianist, gives his second Carnegie Hall, New York, recital on Feb. 11. Recently he was heard over WEAF and WNYC. Next month he gives recitals over NBC networks. Mr. Bacevicius' Symphony No. 1 was recently performed by the Flint Orchestra in Michigan.

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Hollywood: Janssen Orchestra in Applauded Offerings—Recitalists Draw Despite Wartime Conditions

(*Continued from page* 5)

not in his competent pianism. A progressive audience showed appreciation and a large amount of understanding, applauding warmly and demanding several encores.

Milstein Applauded

Nathan Milstein, violinist, appeared on Dec. 12 in Philharmonic Auditorium, offering a Sonata by Vivaldi; Prelude and Gavotte by Bach; "Spring" Sonata of Beethoven; Symphonie Espagnole by Lalo; and Carmen Fantasie of Bizet-Sarasate.

Milstein gave a well-played recital, his concern seeming principally with performance rather than interpretation. Skilled workmanship and lovely intonation were combined with elegance of delivery. As it was the first program after the blackout scare, the audience was slightly diminished. Eugene Helmer provided punctilious piano accompaniments.

Janssen Orchestra Pleases

Superbly polished in all respects, the Janssen Symphony Orchestra gave its second concert in the Wilshire-Ebell Theatre on Nov. 27. Werner Janssen conducted masterfully, controlling the orchestra with perfect flexibility and making his interpretations with the utmost finesse. The orchestra responded sensitively, its attacks clean and sharp, its dynamic balance subtly shaded.

Samuel Barber's delightful overture to The School for Scandal made a vigorous and lively opening, and the "unfinished" Symphony of Schubert was poetically done. First hearing here of Edmund Rubbra's orchestration of the Brahms Variations and Fugue on a theme by Handel showed magnificent instrumental treatment.

Soloists were the reconstituted Roth Quartet, Feri Roth, Rachmael Weinstock, Julius Shaier and Oliver Edel, who presented the Haydn Sinfonie Concertante. Charles Strickfaden gave a beautiful interpretation of the English horn solo in Sibelius' The Swan of Tuonela, and Cyrus Bernard, principal cellist, deserves commendation for his difficult solo in the Brahms-Rubbra work. In conclusion was a rousing presentation of the Tchaikovsky Marche Slave.

Photo by Otto Rothschild

ETHEL BARTLETT and RAE ROBERTSON CONGRATULATE L. E. BEHYMER, centre, on his 79th birthday. The duo-pianists and Grace Moore surprised the West Coast impresario with a party in his office at which a big birthday cake with appropriate candles was cut.

Pro-Musica List

Pro-Musica gave a contemporary music concert on Dec. 7, including the Bloch Sonata for violin and piano, played by Cyril Towbin and Harry Kaufman; Psalm for cello and piano, by Frederick Jacobi, played by Alexander Borisoff and Harry Kaufman; Alexandre Tansman, performing his own Fourth Piano Sonata and the cycle, A Trip Around the World in Miniature, and (with Borisoff) the Largo and Scherzo movements from his Cello Sonata.

Towbin and Kaufman gave expert presentation to the formidably difficult Bloch Sonata, a three movement work, romantic in concept and developed with a passionate outpouring of sensuous sound. It was rhythmically strong and virile, containing some stirring moments and many passages of signal beauty, though always holding a doleful undercurrent. Borisoff played with almost vocal tone and Kaufman blended beautifully at the piano in Jacobi's contemplative and expressive Psalm.

Tansman's Sonata was in effect an extended improvisation with much use of successive angular chords, its slow movement accenting sonorities. The cello excerpts were fluent in character. The cycle consisted of short, relatively simple descriptive pieces. At the intermission, Mary V. Holloway, president of the local chapter, introduced E. Robert Schmitz, international president, who spoke on the history and objectives of the organization.

Robeson Sings

Paul Robeson, baritone, was heard on Dec. 8 in Philharmonic Auditorium, featuring folksongs, spirituals and group of Moussorgsky excerpts, assisted by Clara Rockmore, thereminist, in the Nardini Concerto, Achron's Hebrew Melody, Chopin-Piatigorsky Nocturne and Cassado Requiebros.

Offering essentially the same program items as in his last two appearances here, Robeson and his co-artist, Clara Rockmore, were well received by a capacity audience in a benefit recital for the Los Angeles Chapter of Hadassah. His spirituals were given with expressive earnestness.

NYA Forces Led by Steinert

Final concert of the National Youth Orchestra was played to an approbative audience in Plummer Park Auditorium on Nov. 23, the young musicians giving a highly creditable account of themselves. Alexander Steinert conducted with authority, controlling his players with clear and decisive indications. He balanced his instrumental choirs adroitly, achieving a maximum of effect considering the relative inexperience of the musicians. Concertmaster Jimmy Getzoff was violin soloist in the first movement of the Beethoven Violin Concerto. He played it understandingly, showing clean phraseology and appealing tone.

Emma Boynet in Concert Series and Radio Appearance

Emma Boynet, French pianist, opened the Musical Arts Piano Series in Orchestra Hall, Chicago, on Nov. 7. Others appearing in the series include Rudolf Serkin, Artur Rubinstein, Thaddeus Kozuch, Alexander Brailowsky and Walter Gieseking.

Mme. Boynet on Dec. 7 appeared over WNYC with the Curtis String Quartet.

N. Y. Orchestra Rehearsing

The New York Orchestra, organized in 1932, is rehearsing and formulating plans for a series of concerts. Georges Zaslawsky is conductor.

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N. Y. Unveils Dvorak Tablet

Despite the rain, a large crowd of notables filled the small rooms of the red brick house at 327 East 17th Street, New York, on Dec. 13, to attend the ceremonies accompanying the unveiling of a bronze tablet commemorating the 100th anniversary of the birth of Antonin Dvorak. The composer lived in this house much of the time during his stay in America from 1892 to 1895 and composed in it not a little of his New World Symphony, the Biblical Songs and the cello concerto.

In addition to such personages as Mayor LaGuardia, Jan Masaryk, Czecho-Slovakian Minister of Foreign Affairs, and Vladimir, S. Hurban, Czecho-Slovakian Minister in Washington, those present included Bruno Walter, Fritz Kreisler, George Szell and Arthur Judson, as well as such former friends and pupils of Dvorak as Harry T. Burleigh, J. J. Kovarik, once first viola of the New York Philharmonic, Harry Rowe Shelley and E. D. Kinney.

Speeches were made by Mayor LaGuardia, Messrs. Masaryk and Hurban, as well as Mr. Burleigh, Mr. Kovarik and Mr. Kinney. The Mayor, speaking of Dvorak and the relation of his work to the present war, declared among other things that the New World Symphony now has a greater significance than ever, adding: "Its musical values have made it immortal, but it seems to me that when God Almighty in His wisdom pictured a new world that will come into being, he had Dvorak in mind." And he predicted that Dvorak's music would be acclaimed when the names of Hitler, Mussolini and the Mikado could be found only in criminal records.

Among the other addresses, that of Mr. Burleigh, the veteran Negro composer and baritone, who spoke feelingly and intimately of Dvorak, was especially delightful. He recalled Dvorak's great interest in Negro Spirituals and Stephen Foster's songs and told of an orchestration the composer had made of Old Folks at Home.

An exhibition of various Dvorak scores and other mementoes was held in one of the back rooms of the old house. During the ceremonies a telegram from Toscanini was read. A large crowd on the street afterwards heard an impromptu address by Mr. Masaryk and listened to a broadcast of the New World Symphony. The memorial tablet contains, together with a relief of the composer and his dates, the following text: "In memory of the 100th birthday and for future generations of free Czechoslovakia, the grateful government on December 13, 1941. Longing for his Czech home, yet happily inspired by the freedom of American life he wrote here among other works The New World Symphony, Biblical Songs, the Cello Concerto. The famous Czech composer Antonin Dvorak, 1841-1904, lived in this house from 1892 until 1895."

Conrad Thibault in Pageant

Conrad Thibault, baritone, on Dec. 21 after his radio show, The Manhattan Merry-Go-Round, boarded a plane for St. Paul, Minn., where he was soloist at a Christmas choral pageant on Dec. 22. Part of the pageant, which included the Minneapolis Symphony Orchestra, was broadcast over a national hookup.

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Trenton Audience Hears War Message

TRENTON, N. J.—The President's message following the Japanese aggression occupied the unscheduled place of honor at the second concert of the Trenton Symphony Orchestra on Dec. 9, special amplifying apparatus being installed.

Hilda Burke, soprano soloist, was superb in her singing of two Puccini arias, Mi Chiamano Mimi from La Boheme and Un bel di from Madame Butterfly. Max Bruch's Ave Maria was scarcely less impressive. Her two encores, the Gavotte from Manon and the Jewel Song from Faust, further delighted her audience.

Under Guglielmo Sabatini, conductor, the orchestra presented Beethoven's Leonore Overture No. 3 and his Eighth Symphony. Both received excellent interpretation. Sibelius' "Karelia" Suite was also satisfying. The First Roumanian Rhapsody by Enesco ended the program.

The third concert will be given on Jan. 20, an all-Tchaikovsky program with Jose Iturbi as guest artist.

W. T. ROCKHILL.

Late News

Charles Hackett and Mary Lewis Pass

Deaths of two prominent American singers took place during the holiday period, as Musical Courier was going to press.

Charles Hackett, 52, lyric tenor of the Metropolitan for a number of years, and recently a faculty member of the Juilliard School of Music, died on New Year's Day in New York following an operation for appendicitis. A native of Worcester, Mass., following early appearances in concerts with Nordica and others, he studied in Florence, and made his debut in Mignon at Genoa in 1916. Mr. Hackett appeared widely in Italy, including La Scala, and in South America. He sang at the Metropolitan from 1919 to 1923, then with the Chicago Opera and at Covent Garden, and returned to the Metropolitan, 1933 to 1939. He was noted also as a concert and festival singer. His widow, two daughters and a son survive.

* * *

Mary Lewis, 41, American lyric soprano, died on Dec. 31. Miss Lewis had retired from musical work shortly after her marriage to Robert Hague, industrialist. She was born in Hot Springs, Ark., sang in church choirs in her native state, then entered musical comedy in New York. After further voice study abroad, she made her operatic debut as Marguerite at the Vienna Volksoper, sang in Monte Carlo, London and Paris. After her debut at the Metropolitan in 1926, she was heard there for four seasons in such roles as Mimi, and was a guest artist at the Berlin Opera in 1927, when she visited that country with her first husband, Michael Bohnen, bass.

Haarlem Philharmonic Plans 50th Anniversary Musicale

Marking the celebration of its 50th anniversary, the Haarlem Philharmonic Society will hold a breakfast-musicale on Jan. 18 at the Waldorf-Astoria Hotel, New York. The program will be given by Grace Moore, soprano; Kathryn Meisle, contralto; Richard Crooks, tenor; and Lawrence Tibbett, baritone, all of the Metropolitan Opera. Each of these artists has appeared previously for the organization, Mr. Crooks having sung five times previously and Mr. Tibbett and Miss Moore on three other occasions. It will be Mme. Meisle's second appearance, Wilfred Pelletier, Metropolitan conductor, will be at the piano.

Lillian Newkirk-Mansfield is chairman of the music committee and Mrs. Clarence R. Callaway chairman for the breakfast. Mrs. Luther Cleaveland Bisselle is president of the society.

In addition to sponsoring the careers of artists, the Society for 25 years has participated in patriotic work. In the last war 67 sons and nephews of members saw service and four were killed in action. In addition to contributing to the establishment of the American Legion Summer Camp at Tupper Lake, a gift of $100 was made to the dispensary there. It also has been interested in Sumount, N Y., helping children of patients and has contributed support to the band and orchestra at Northport, L. I. Instruments and scores and books have also been sent to veterans there.

Salvatore Baccaloni, basso buffo of the Metropolitan Opera, made his New York concert debut on Dec. 18 when he participated in the program of the Haarlem Philharmonic Society at the Waldorf-Astoria.

American Foto-News

MRS. LUTHER CLEAVELAND BISSELLE,
President, Haarlem Philharmonic Society of New York.

Old Instruments Recital at Wood Hill Studios

A program of music for old instruments was presented on Dec. 17 at the studios of Mabel Wood Hill by Alix Young Maruchess assisted by Mrs. Walter Golde and Blanche Winogron. Works of Handel, Bach, Stamitz, Ferrari, Hellendaal, Rust, Hammer and others were played on the viola, virginal, viola d'amore and piano.

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Heard in the Studios

John C. Dickson

Ardelle Warner, contralto, added the role of Suzuki to her appearances with La Scala Opera Company of Philadelphia recently. Luther Krieg, tenor, has been appearing in recitals in Alberta and Northwest Canada. Mathew Tomish, bass-baritone of Sharon, Penna., appeared on a Major Bowes broadcast recently. These artists are from the studios of John C. Dickson.

Arthur Gerry

Jean Handzlik, contralto, has been engaged as soloist by the First Presbyterian Church, New Rochelle, N. Y., and has signed a contract with Record Concerts, Inc., as her management.

Gordon Berger, baritone, has been named to teach singing and direct choral activities at the New York Institute for the Blind at Pelham, N. Y. He also has been appointed to the solo quartet at Westminster Presbyterian Church, Elizabeth, N. J.

Nina Allen, soprano, heard in recital on Dec. 7 at the Henry Hudson Hotel, New York, is touring New England as soloist with orchestras.

Dorothy Ramsay, contralto, was soloist in November at Capitol Theatre, Washington, D. C.

John Langstaff, baritone, who has received a scholarship at Curtis Institute, has been named to the solo position at Calvary Episcopal Church, Germantown, Penna.

These young artists are from the studios of Arthur Gerry.

Harriot Eudora Barrows

Activities of singers from the studios of Harriot Eudora Barrows have included the following recent appearances:

Dorothy Horan, mezzo-contralto, sang in the Messiah on Dec. 10 with the Providence Oratorio Society, and presents a song list on Jan. 16 for Morot College, Thompson, Conn. Alice Kimball, soprano, soloist on Dec. 8 for the Schubert Club Chorus at Malden, Mass., gives a Bach program on Jan. 4 at Brookline, Mass., with E. Power Biggs, organist. Dorothy Hunniford, contralto, fulfilled a re-engagement on Dec. 13 at Gardner Museum, Boston, and on Jan. 3 gives a concert in Providence for the Colonial Dames. On Jan. 23 she appears for the Burns Society in the Hotel Statler, Boston. Erna MacDonald, soprano, teacher of singing at Morot College, presented a program there on Dec. 12. John Metcalf, baritone, appearing five mornings each week over WAAB and MBS, has been engaged for a Jan. 6 concert by the Beethoven Club, Woonsocket.

Rhea Silberta

Artist pupils from the New York studios of Rhea Silberta continue active in concert, recital and on the radio. John Hardt, baritone, sang in Town Hall with the Bach Circle on Dec. 1, and on Dec. 14 was heard in Messiah at Great Neck, L. I.

Nora Hellen gave her New York recital at Town Hall on Dec. 3, and recently was soloist at the Welsh Church in New York.

Suzanne Sten has returned from an extensive concert tour which began in October with an appearance with the Pittsburgh Symphony Orchestra as Octavia in Rosenkavalier under the direction of Fritz Reiner.

John Duggan, tenor, has completed a long term contract with WOR and has been selected as featured tenor soloist with the new Raymond Paige Orchestra.

Mascha Benya, coloratura-soprano, includes among her recent appearances programs in Boston, Cleveland, Washington, Philadelphia and Pittsburgh.

Solon Alberti

Finley Walker, baritone, who has appeared with the Philadelphia Opera has been engaged by the First Baptist Church of Philadelphia for the series of oratorios there. He has been heard in Creation, St. Paul, Messiah and Saint-Saens' Christmas Oratorio. In January he sings in Elijah.

GRETA M. SCHOENWALD

presented her pupils in recital at the New York College of Music on Dec. 13 in a program of operatic arias and songs. Taking part in the program, with Mme. Schoenwald at the piano, were Mollie Mutnick, Penelope Vassilaros, Theo Henelt, Theresa Raimond, Joan Cohen, Maria von Loeti, Mary Kalmer, Angela Chope.

Frances Watkins, coloratura-soprano, makes her debut on Jan. 13 with the Philadelphia Opera Company singing the role of the doll in Tales of Hoffmann.

Mary Jane Watkins, soprano, is appearing on the Prudential and Philip Morris radio programs.

Adelaide Lawlor, soprano and George Saunders, bass, were soloists on Dec. 10 at the special Christmas program at Central Christian Church, New York.

These young artists are from the studios of Solon Alberti.

Ettore Verna

Mobley Lushanya, soprano, who sang leading roles in Aida, Il Trovatore and other works with the Chicago Opera, will make a coast-to-coast tour after her Chicago season with the San Carlo Opera Company. Miss Lushanya joined the Chicago organization after a Canadian tour.

Eugene Conley, tenor, has been singing leading roles in Boheme, La Traviata, Mme. Butterfly, Lucia and Rigoletto at the Brooklyn Academy of Music. He was soloist with the Handel and Haydn Society of Boston in its annual Messiah performance and for the second year appeared as soloist at the annual concert of the Passaic, N. J., Orpheus Club.

Winifred Heidt, mezzo-soprano, was a member of the solo quartet in Beethoven's Ninth Symphony with Leopold Stokowski and the NBC Orchestra. Miss Heidt gave a joint recital in Kearney, N. J., with Jesse Walters, baritone. On Dec. 13 she made her first appearance as Amneris in Aida at the Brooklyn Academy of Music.

These artists are from the studios of Ettore Verna.

Academy of Vocal Arts Students Heard in Operas

PHILADELPHIA.—Students of the Academy of Vocal Arts have been presenting operatic performances both at the school and for various clubs. Pergolesi's La Serva Padrona and Offenbach's Fortunio's Song were given in Allentown for the musical club there and later operatic excerpts were presented under the auspices of the Main Line Club of Young Musicians Musicales.

This year a series of rehearsals has been started on the stage of the school. They are conducted without scenery or costumes. The first two acts of Tosca and the garden scene and prison scene from Faust have been rehearsed publicly. Later Mozart's Marriage of Figaro and Wagner's Flying Dutchman will be offered.

Marinel Harp Duo Heard at Mannes Music School

The Marinel Harp Duo, comprising Mary Marinel, graduate of the Paris Ecole Normale de Musique and professor of harp at the Russian Conservatory in Paris, and Elizabeth Marinel, graduate of the Paris Ecole Normale, presented a program recently at the David Mannes Music School, New York. Works of Oberthur, Gretchaninoff, Glazounoff, Griboyedoff and Labinsky were played.

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Gail Kubik Gives Lecture Series at Rand Educational Institute

Gail Kubik, American composer, is giving a series of lectures entitled Social Backgrounds of Music during the winter at the Rand Educational Institute. The talks include discussions of contemporary music, American Music—outstanding composers, "Imperialistic" Music, Nationalism in Music, French Romanticism, Beethoven, the Classical Period, the Origin of Music and other subjects. Mr. Kubik is known for his orchestral and chamber music works which have been performed in Chicago, Rochester, New York, and at music festivals in Washington, Rochester, Rome, Italy, and London. He recently received the Heifetz Award for his violin concerto. Among his compositions are the cantata: In Praise of Johnny Appleseed, a symphony, songs and piano pieces. Mr. Kubik has been associated w ·· the National Broadcasting Company and was formerly a member of the faculty at Teachers College, Columbia University.

Wallenstein to Lead 5 Concerts of Los Angeles Philharmonic

Alfred Wallenstein will make four appearances as guest conductor of the Los Angeles Philharmonic Orchestra on Jan. 8, 9, 22 and 23 and will also conduct this orchestra in Santa Barbara on Jan. 13. He returns to New York to conduct the NBC Orchestra on Feb. 17 and 24.

Grainger Conducts Own Scores

Percy Grainger was conductor and soloist in a program of his own compositions with the Madison Civic Orchestra, Madison, Wis., on Nov. 27. When 1,000 persons were unable to get into the auditorium, Grainger repeated the program the following night.

Limantour Conducts in Mexico for Wounded Free French

Jose Yves Limantour conducted the Orquesta Sinfonica de Mexico in a concert in Mexico City recently for the benefit of wounded members of the Free France forces. Carmela Castillo Betancourt was soloist in Mozart's D minor concerto and Enriqueta Legoretta sang the solo in Debussy's L'Enfant Prodigue. The Lener Quartet, comprising Jeno Lener, Joseph Smilovits, Sandor Roth and Imre Hartmann, played Spohr's concerto for string quartet and orchestra. Other numbers were Beethoven's Coriolanus overture and Dukas' Apprentice Sorcerer.

Bamboschek Appointed to Chicago Opera Posts

Giuseppe Bamboschek, formerly musical secretary and conductor of the Metropolitan Opera, has been appointed to similar posts with the Chicago Opera. Mr. Bombaschek recently concluded a tour as conductor of the company presenting Don Pasquale.

Britten in Program at Grand Rapids Church

GRAND RAPIDS, MICH.—Benjamin Britten, British composer-conductor-pianist, and Peter Pears, tenor of London, presented a program of arias and songs at the First (Park) Congregational Church recently. Mr. Britten's Les Illuminations and four British folksongs arranged by him, were on the program, as well as works of Handel, Haydn and Purcell.

52 Sorey Works Recorded

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Baltimore Hails U. S.-British Entente

BALTIMORE, MD.—Anglo-American relations were cemented when Sir Thomas Beecham came to the Lyric with the Philadelphia Orchestra for the second concert of the current series. After a distinctly *allegro* version of the national anthem, the program opened with Haydn's Symphony No. 93 in D major, the other major work being Mozart's "Jupiter." Beecham revealed new facets in these symphonic gems.

The program included Courtlandt Palmer's piano concerto, with the 69-year-old composer at the piano. It is a lovely work, sincere and melodious, and could easily become popular under the hands of a more dynamic soloist.

National Symphony and Ballet Russe

Richard Crooks made his first appearance here in many years when he came to the Lyric as soloist with the National Symphony Orchestra, Hans Kindler conducting. He gave a thrillingly dramatic version of Sound the Alarm, one of two Handel items, and sang exquisitely Duparc's Phydilé and Elinor Remick Warren's King Arthur's Farewell from The Passing of Arthur. The high spot of the evening was the first local performance of Walter Piston's delightful suite, The Incredible Flutist, neatly played. The orchestra has seldom sounded better than in Dvorak's Carnival Overture. The program also included Haydn's "Passion" Symphony and excerpts from Rimsky-Korsakoff's Golden Cockerel.

Efrem Kurtz conducted the National Symphony for two nights as the accompanying medium for the Ballet Russe de Monte Carlo. The opening night included Saratoga (music by Weinberger), Labyrinth (new Dali *décor* to Schubert's seventh symphony) and Capriccio Espagnol to Rimsky-Korsakoff's superb music. The second night included Bogatyri, and the exquisite Spectre de la Rose, followed by Tchaikovsky's Nutcracker. The orchestra sounded fine on both nights, but the attendance did not match that on previous visits.

Peabody Attractions

The Peabody Friday afternoon recitals presented Pasquale Tallarico in one of his customarily well-played and invariably interesting programs. Julius Huehn, baritone, was heard the following week in a three-man program—Dvorak, Wagner and Rachmaninoff. He deepened the good impression he made on his first appearance here a year ago. Brooks Smith was at the piano. Next the Budapest String Quartet which has seldom played better, was heard in quartets by Haydn, Ravel and Beethoven. The Ravel could hardly have been improved upon.

The largest crowd of the season turned out to hear Lansing Hatfield, the former Peabody student in voice of Frank Bibb, who on this occasion made his first appearance locally since winning the Metropolitan Auditions of the Air. He had a real success and delighted the audience with an interesting program that closed with Old Tombolyn, a setting by Gustav Klemm of a Vermont folksong. Collins Smith provided invariably sympathetic accompaniments. Hatfield turned back his fee to the Peabody for the establishment of a vocal scholarship under his former teacher.

Further Recitals

As the first of his series, C. C. Cappel brought the General Platoff Don Cossack Choir to the Lyric. Nicholas Kostrukoff conducted the 28 men skillfully through a program of church music, folksongs, popular numbers, and dancing, all of it good.

John Kirkpatrick, pianist, the second of the Bach Club attractions provided an evening of American music that those present will cherish. Many of the works—the Ives Concord Sonata was featured—were not for groundlings but Mr. Kirkpatrick made one see beyond the discords and into the basic beauty of the music.

Sigismond Stojowski, pianist, appeared for the Paderewski Testimonial Fund in a program devoted to Chopin and Paderewski. The concert was given at the Peabody and attracted a large audience.

The Baltimore Music Club opened its new season auspiciously at The Belvedere. Prior to the luncheon there was a reception to Mrs. Guy P. Gannett, new president of the N. F. M. C. The club started its new season under the direction of Mrs. Howard M. Kern and all previous attendance records were broken. Some of this was, of course, due to the appearance in recital later in the afternoon of Shura Cherkassky, who made his debut here as a child prodigy back in the '20's. His playing is as brilliant as ever and it is to be hoped that he will return soon for another and full-length recital. The guests of honor included Mayor and Mrs. Howard W. Jackson, Mr. and Mrs. Reginald Stewart, Mrs. Roland Whitehurst, Mrs. Eva Whitford Lovette, Mrs. Carle A. Jackson (Rosa Ponselle) and Frederick R. Huber, under whose direction young Cherkassky took the first steps up the musical ladder.

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St. Louis Symphony Hailed In Performances of New Works

By OSCAR CONDON

ST. LOUIS, MO.—After a busy month which brought new laurels to the St. Louis Symphony Orchestra and its popular conductor, Vladimir Golschmann, the organization set out on its first short tour, giving concerts in Chicago at Orchestra Hall; at Purdue University in Lafayette, Ind.; Illinois State University at Urbana, and in Springfield, Ill. In February the orchestra will make its first invasion of the West, touring through Colorado, Utah and Wyoming.

Joseph Szigeti led the list of recent assisting artists at the home concerts, and with his luminous art played the Brahms violin concerto with exacting intellectual control, beautiful style and technical precision. Despite the great enthusiasm he created, Szigeti played no encores (which are not taboo in high orchestra circles this far west). He shared many plaudits with Mr Golschmann, who gave him admirable collaboration.

New Scores Introduced

The first local performance of Liturgica Negra by Pedro Sanjuan was an instantaneous hit by reason of its highly colored instrumentation, exotic rhythms and fine musical construction. Another newcomer, however less important, was a suite for small orchestra by Charles Jones, a California composer, who showed deftness of form and mechanics of composition but not so much musical inspiration. A very fine performance of Tchaikovsky's Francesca da Rimini closed the program.

The next top-flight king of the bow was Gregor Piatigorsky, cellist. He lavished his prodigious equipment on the none too exciting Dvorak concerto, revitalizing it through his deftness of phrase, brilliance and richness of tone and incomparable musicianship. Ovational applause produced two encores. Mr. Golschmann offered William Schuman's American Festival Overture, a brilliant and well written opus, together with Delius' The Walk to the Paradise Garden; Ravel's second Daphnis and Chloe suite, and the Khovantchina overture by Moussorgsky, all played in faultless style.

At the following concert pair, Artur Rubinstein again showered his pianistic gifts on enraptured listeners. He chose the E minor concerto of Chopin, which enabled Rubinstein to make a deep appeal to the sentiments. It was true Chopin masterfully executed. Extra numbers by Chopin, Stravinsky and Villa-Lobos produced the anticipated excitement and the artist was wildly acclaimed.

Mr. Golschmann began the program with George William Volkel's arrangement of Bach's G minor Fantasie and closed with the third performance in two seasons of the Shostakovitch fifth symphony, which seems destined to become a perennial, as fan mail demands repeated hearings. Golschmann gives it a monumental performance. Incidentally, this work was included in the programs on tour and met with signal success.

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PASSED AWAY

BLANDINE VON BULOW, daughter of Cosima Wagner and Hans von Bülow, and granddaughter of Franz Liszt, died in Florence, Italy, on Dec. 18, according to dispatches from Berne, Switzerland. She was the wife of Count Gravina.

DR. WALTER BRANSEN, husband of Dorothee Manski, former Metropolitan Opera soprano, died in Bloomington, Ind., on Dec. 21. He is survived also by a daughter, Inge Manski Bransen.

JULIUS VOGLER, 82, retired music teacher, said to be a direct descendant of Handel, died in Ridgewood, N. J., on Dec. 19. Born in New York, he conducted a studio in Steinway Hall for many years. He was the author of eight books on music. Surviving are two daughters.

MARIA SAMSON SZEKELY, soprano and voice teacher, died Nov. 12 in her studio-home in Hollywood. Born in Hungary, she was a graduate of the Royal Hungarian Academy of Music and a member of the Royal Opera in Budapest. She lived for some years in New York, where she appeared often in concert and opera, being especially noted for her interpretation of Mme. Butterfly. She was the original Rose Marie, and appeared in 837 performances of that light opera. She is survived by her husband, Rudolph Szekely, president of the Los Angeles County branch of the Music Teachers Assn. of California.

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